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A Motion Picture Reviewing Service
 Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
 Columns, if It is to Benefit the Exhibitor.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**Vol. XXXVII****SATURDAY, JANUARY 1, 1955****No. 1****MORE ON THE DISNEY SALES POLICY**

A prominent Eastern exhibitor, whose name we are not permitted to disclose, has taken exception to this paper's December 4 editorial, "A Policy That Is Not Unreasonable," in which we expressed the opinion that the Walt Disney organization's announced policy to release "20,000 Leagues Under the Sea" on only magnetic stereophonic prints for the first ninety days of national release is not an unreasonable one.

Taking cognizance of the claim made by E. D. Martin, TOA president, that the Disney policy "will create a new and objectionable system of clearance creating further exhibitor hardships," this paper stated that it was not only Disney's right and privilege, but also good business sense, to see that the picture, which is his most ambitious effort to date, is presented in the best possible manner in the key-run theatres, for if it makes a good impression in such showings it is bound to benefit business in the subsequent-run bookings, even where it is shown with optical sound.

This paper added that, in all probability, the policy of releasing the picture in the key-runs in stereophonic sound only will create few, if any, hardships, for almost all the theatres enjoying such runs are equipped for stereophonic sound. We added also that, since Disney had indicated in a reply to Martin that the policy would be confined to the first-runs, it should not affect the great majority of exhibitors in the subsequent-runs.

In taking exception to this paper's viewpoint, the exhibitor who wrote to us declared that the Disney policy serves to set back "the tremendous effort that exhibition put forth to break the bottleneck of stereophonic sound because of its hardship on the thousands of small exhibitors and the belief that no one should dictate what a theatre owner should do in regards to equipment."

"At this point," continues this exhibitor, "I don't believe anyone knows when optical prints will be available to thousands of theatres. In the short market, such as exists today, we cannot be relegated to a secondary position because of equipment. That the first 50-60 runs are in stereophonic, is of no concern. The important thing is when will opticals be available? I have been advised that these first 60 runs are 'pre-releases,' whatever that means, and then the next 2,000 theatres that have stereophonic will be availed, and finally those not equipped with stereo but only optical will be availed. In other words, are we going to have clearance through equipment?"

If what this exhibitor has to say is accurate, then HARRISON'S REPORTS readily agrees with him that

the Disney policy would be unreasonable in that it would follow a practice of clearance by equipment.

We repeat that Disney's desire to have the picture shown in key-runs with stereophonic sound so that it will be introduced under the best possible circumstances is not unreasonable and makes good business sense. But the benefits to be gained by the subsequent-run and small-town theatres, as well as by Disney, will go down the drain unless the picture is made available to them in their normal availability pattern within a reasonable time after it is shown in the key-run deluxe houses.

The vast majority of the nation's theatres are not equipped for stereophonic sound, and if Disney withholds the picture from them as outlined in the complaining exhibitor's letter, he would not only upset orderly clearance procedures but also dissipate much of the good that stems from the effective advertising, exploitation and publicity campaigns that usually precede and follow the openings in the key-run theatres.

If Disney's policy will in effect be one of clearance through equipment, he will do well to modify it so that the theatres following the key-runs will get the picture, either in optical or stereophonic prints, on regular availability. If his sales policy does not contemplate clearance by equipment, then he or his sales executives should say so in a clear-cut statement that will inform the exhibitors of the pattern to be followed in making prints available to them.

* * *

Pertinent to this discussion of Disney's sales policies is the following letter that has been sent to him by Leo F. Wolcott, board chairman of the Allied Independent Theatre Owners of Iowa and Nebraska:

"For many years the hundreds of sub-runs and small-town theatres in our territory, as well as the thousands of others throughout the United States, have supported you, played your short subjects and features, gone along with you even when your distributor's deals were such that we lost money on them. We felt your productions were of the wholesome family type which did so much to raise the motion picture to its once high estate in public esteem. We feel we were an important factor in your success.

"However, during the last year, since you have set up Buena Vista as your distributor, we have generally been unable to deal for your pictures. Your sales representatives are not located in our exchange centers and apparently come in only at intervals to deal with the first-runs and important circuits. When our people have made contact they have been met with per-

(Continued on back page)

"The Bridges at Toko-Ri" with William Holden, Grace Kelly, Fredric March & Mickey Rooney
(Paramount, January; time, 103 min.)

Based on James A. Michener's widely-read novel of the same title, and photographed in Technicolor, "The Bridges at Toko-Ri" is an impressive and forceful war drama, expertly directed and finely acted. Though the drawing power of the principal players is not to be discounted, there is a question as to whether or not this picture will prove to be a popular one, mainly because the tragic ending, though realistic, tends to depress the spectator. The fact that the hero is built up as a highly sympathetic character throughout serves to heighten the spectator's feeling of dejection when he is killed by enemy bullets in the closing reel. Still another factor that tends to weigh against wide acceptance of the picture is that it relives the Korean War and the heartbreaks suffered, not only by those participating in the action, but also by their families, all of which most people would rather forget. Otherwise, the story offers strong dramatic and exciting situations as it details in personal terms the human emotions and dangers faced by a Navy combat flier, a World War II veteran, who reluctantly finds himself recalled from civilian life to fight in undeclared warfare while others remain at home and lead normal lives with their families. A considerable part of the action has been shot aboard an aircraft carrier and at actual locations in and around Tokyo, providing the proceedings with highly interesting fascinating backgrounds. Worthy of special mention is the expert aerial photography, particularly the sequences that show a squadron of carrier-based jet planes carrying out a dangerous bombing mission against a group of strategic bridges deep in enemy territory:—

Fredric March, a U.S. Admiral commanding a Navy task force operating in Korean waters, cannot forget the loss of his two sons, killed in action. William Holden, a jet pilot who served with distinction in World War II, and who resented being called back to active duty, reminds March of his own boys and achieves a place of affection in March's mind. When Holden's plane is ditched in the ocean while returning from a mission, he is rescued dramatically by a helicopter piloted by Mickey Rooney, much to March's relief. Upon recovering from this experience, Holden learns from March that the Bridges at Toko-Ri, deep in enemy territory, must be knocked out. Holden's spirits are given a decided lift when he learns that Grace Kelly, his wife, and their two children, had arrived in Tokyo. Their reunion is a most joyous one, but their first evening together is interrupted by a call for help from Rooney, who had been imprisoned after a brawl over a Japanese girl. Grace is distressed when Holden leaves her to rescue Rooney, but understands when March explains Holden's debt to Rooney. She is stunned to learn that Holden had crashed into the sea and stiffens when March reveals the dangerous mission Holden must undertake to destroy the bridges. March wanted her to know about the mission so that she would be prepared for any tragic happening and not crack up as a result of it, as had been the case with his own daughter-in-law. After his brief reunion with Grace, Holden returns to active duty and, together with Charles McGraw, his flight commander, flies a pre-strike mission to obtain photos of the bridges and of their defenses. The flight is successful, but the dangers encountered from enemy fire, coupled with a near-crash when he lands back on

the carrier, unnerves Holden to the point of being terrified by the dangers he will face on the bombing raid. He regains his composure by the time the jet planes take off as scheduled. The bridges are destroyed in a successful raid but Holden's ship is hit by flack and begins to lose fuel. He is compelled to land in a rice field, and a helicopter flown by Rooney rushes to his rescue. Enemy guns set fire to the helicopter as soon as it lands, and Rooney joins Holden a ditch, from which they put up a gallant but hopeless defense against the advancing Reds, who kill them.

It was produced by William Perlberg and George Seaton, and directed by Mark Robson, from a screenplay by Valentine Davies.

Best suited for mature audiences.

"Vera Cruz" with Gary Cooper, Burt Lancaster, Denise Darcel & Cesar Romero
(United Artists, January; time, 94 min.)

Rough, rugged and violent action is dished out with a vengeance in this slam-bang outdoor melodrama, which has been photographed in Technicolor and in the new SuperScope anamorphic process. It is the type of entertainment that should more than satisfy those who enjoy plenty of virility in their screen fare, even if it is somewhat unpleasant. Revolving around two unprincipled and mercenary American adventurers who, together with a gang of undisciplined desperadoes, become involved in the Mexican revolution against Maximilian, the story is one in which violence and viciousness run rampant as the different characters try to outsmart and doublecross each other in an attempt to lay hands on a shipment of gold they were guarding for Maximilian. There is added excitement in the fact that the rebel forces opposing the Emperor seek to hijack the gold. This leads to several thrilling large-scale battles. Vigorous performances are turned in by Gary Cooper and Burt Lancaster as the cunning adventurers who team up with Maximilian to make a fast dollar. Cooper, who displays traits of human decency, is a somewhat sympathetic character, but Lancaster, though colorful, is mean and murderous. Cesar Romero is smooth and suave as a nobleman, and Morris Ankrum is decidedly sympathetic as the leader of the rebels. Sex appeal and romantic interest are provided by Denise Darcel, as a French Countess, and Sarita Montiel, as a rebel follower. The action was photographed entirely in Mexico and the 2 to 1 SuperScope aspect ratio gives an impressive panoramic sweep to the scenic beauties and the sprawling action. The color photography, however, is at times blurry, making for images that are not too clearly defined. The action takes place in 1866:—

Cooper, a former Confederate officer seeking to recoup the fortune he had lost during the Civil War, arrives in Mexico in the hope that he can in some way profit from the conflict between the followers of Juarez and those of Maximilian. He tangles with Lancaster, rough and reckless leader of a gang of American desperadoes, but each has too much respect for the other's ability with a gun to start a fight. In the complicated events that follow, they agree to join forces and accept an offer to accompany a troop of Maximilian's Lancers headed by Romero and escort Denise, through rebel territory, to the safety of a waiting ship in Vera Cruz. Actually, the purpose of the mission was to deliver a fortune in gold concealed in the floor of Denise's coach, the gold being con-

signed to Europe to pay for additional troops in support of Maximillian. It does not take either Cooper or Lancaster long to discover the concealed gold, and each makes independent plans to gain possession of it. Denise, too, entertains a similar idea, and so does Romero. Meanwhile a group of Juaristas, commanded by Ankrum, had learned of the gold shipment, and they lay plans to hijack it. From that point on everyone concerned becomes involved in a series of double-crosses as each tries to outsmart the other, and after many gun duels and battles Romero manages to get the gold to the Maximillian garrison at Vera Cruz, where he places Denise under arrest for her efforts to steal the gold. Having been out-foxed, Cooper and Lancaster, for a price, agree to join the Juaristas in an attack on the garrison. Meanwhile Cooper falls in love with Sarita, one of the Juaristas, who convinces him that the gold rightfully belongs to the people of Mexico. In the bloody battle that follows, the rebel forces overcome the garrison, and Lancaster, taking advantage of the confusion, attempts to steal the gold for himself. Cooper blocks his path and kills him in a final duel, thus saving the gold for the rebels.

It was produced by James Hill, and directed by Robert Aldrich, from a screenplay by Roland Kibbee and James R. Webb, based on a story by Borden Chase.

Adults.

**"The Americano" with Glenn Ford,
Frank Lovejoy and Cesar Romero**
(RKO, January; time, 85 min.)

Good western fare, set against interesting Brazilian backgrounds, is offered in this melodrama. Photographed in Technicolor, its story about a Texas cowboy who gets himself involved in a bloody feud between a cruel Brazilian cattle baron and his smaller neighbors is basically a formula plot, but its South American locale and jungle backgrounds give it a novel twist and added appeal. It should easily satisfy the action fans, for the story has more than a modicum of suspense and is replete with taut and exciting situations. Glenn Ford does his usual good work as a quiet but fearless cowboy who becomes involved in the range war, despite his unwillingness to be drawn into it. Frank Lovejoy, too, is effective as the smooth but villainous cattle baron. Ursula Thiess, as a woman rancher who wins Ford's heart, provides the romantic interest. A rather distasteful sequence is a sexy primitive dance executed by Abbe Lane, who plays the sweetheart of Cesar Romero, a colorful, Robin Hood type of bandit; the manner in which she twists, turns and jiggles borders on the vulgar. The color photography is first rate:—

Arriving in Brazil to deliver several prize Brahma bulls to a South American rancher who had agreed to pay him \$25,000, Ford meets up with Romero and learns that the rancher had been murdered mysteriously, and that Lovejoy, his partner, had taken over the business. Ford hires Romero to guide him and the bulls through the jungle in order to reach the ranch. En route Ford is waylaid by Ursula and several of her men while Romero disappears. She explains that she owns an adjoining ranch and had been feuding with Lovejoy. Ford is permitted to continue unmolested when he explains that his sole mission was to deliver the bulls, collect his money and return to Texas. At the ranch, Ford is received warmly by Lovejoy, who seems shocked to learn of his partner's murder and

who expresses the belief that Romero is responsible. Ford collects his money, declines an offer to remain on the ranch, and is given a guide to take him back through the jungle. While camping for the night, the guide is killed by unseen attackers while Ford is knocked unconscious and his money belt stolen. He makes his way back to the ranch, where Lovejoy blames the attack on Romero and induces him to join a manhunt for the bandit. In the events that follow, Romero captures Ford, takes him to his hideout and, with the aid of Ursula, convinces him that Lovejoy himself was behind all the crimes, which were part of his overall scheme to force the small landowners out of the area. Prompted by a romantic interest in Ursula and by a desire to even matters with Lovejoy, Ford joins forces with the small landowners and after numerous happenings succeeds in obtaining a confession from Lovejoy's foreman that his employer was behind the murders and other skull-duggery. Accompanied by the local police, Ford and Romero go to the ranch to capture Lovejoy. He refuses to surrender and starts a gun battle that ends when he is shot down by Ford.

It was produced by Robert Stillman, and directed by William Castle, from a screenplay by Guy Trosper, based on a story by Leslie T. White. Adults.

"Target Earth" with Richard Denning
(Allied Artists, November 7; time, 75 min.)

An ordinary science-fiction melodrama that should be relegated to the lower half of a double bill when nothing better is available. Except for its possible appeal to children who enjoy "space patrol" doings, there is hardly any entertainment values in it, for the story is unimaginative and the characters unbelievable; many persons, in fact, will laugh at what they do. There is some suspense in the beginning, caused by the spectator's curiosity to know what happened to account for the desertion of the city. But once this becomes known, the action falls flat. The photography is good:—

When an army of robots, supposedly from the planet Venus, is about to invade the Earth, defense authorities order evacuation of the city. Kathleen Crowley and Richard Denning miss the order and are left behind. They meet in the deserted streets and as they try to find out what happened they come upon Virginia Grey and Richard Reeves celebrating with champagne at a hotel. The four are joined by Robert Roark, a psychopathic killer, who makes hostages of them. Meanwhile Government scientists are seeking means by which they may destroy the mechanism that actuates the movements of the robots. The killer plans to escape with Kathleen alone and tries to use the others as decoys. When he meets with resistance, he shoots and kills Virginia and wounds Denning. Reeves, however, chokes the killer to death. Kathleen, Denning and Reeves then flee to the hotel roof; they are pursued by robots, one of whom kills Reeves. As Kathleen and Denning are about to meet a similar fate, the robots become incapacitated as the result of a weird, wailing sound from an electronic counter-weapon, developed in the nick of time by the scientists.

Herman Cohen produced it, and Sherman A. Rose directed it, from a screenplay by William Raynor, based on the story "The Deadly City," by Paul W. Fairman.

Harmless for the family.

centages and impossibly high terms and a curt take-it-or-leave-it attitude.

"Now, it is true that these small theatres can no longer afford the luxury of percentage playing, but in the aggregate these many theatres at fair rentals also profitable to them, represent important revenue to any producer. We do trust that you will create ways and means whereby these many small theatres will be offered your productions, as released, at rentals they can afford to pay and thus be able to continue showing your output to that important part of the American people who are their patrons."

SKOURAS REPORTS

That the CinemaScope bandwagon continues to roll in high gear and is becoming a dominating factor in both production and exhibition is evidenced by the report made this week by Spyros P. Skouras, president of 20th Century-Fox, upon his return from an extensive European business trip.

Skouras told a trade press conference that, as a result of his meetings with foreign producers, he estimates that from 50 to 75 CinemaScope pictures will be made abroad during 1955. He added that approximately 15 pictures are now in production, and about 20 in preparation.

As to CinemaScope theatre installations, Skouras said that more than 3,000 European theatres are already equipped and that the number should reach 7,500 by July of this year.

Skouras disclosed also that Eidophor, the Swiss-invented large-screen theatre TV system in color, "definitely" will be available to the theatres in 1956 in CinemaScope proportions, with the possibility that it might be launched in the fall of 1955. He believed that demonstrations for the press will be held in the near future. He pointed out that General Electric will manufacture the Eidophor equipment, but made it clear that his company will not undertake to sell the equipment.

Asked by trade reporters about his company's attitude toward the sale of old releases to television, Skouras stated emphatically that he did not think that the film companies should take such a step. He emphasized that the success of his own company depends on the prosperity of the exhibitors, and that the exhibitors must be protected. His views toward toll TV were similar.

Asked whether he believed that enough pictures were being made available to the exhibitors nowadays, Skouras replied in the negative. He then pointed out that 20th-Fox expects to release 30 top CinemaScope productions in 1955, with 22 to 24 of the pictures to be produced at the company studio. He added that there was a possibility that the sales department might take on several standard 2-D pictures.

A WELL DESERVED TRIBUTE

"If you have a product to promote, take a cue from 20th Century-Fox!" states a caption that is spread across the front cover of a colorful eight-page brochure put out by the American Newspaper Publishers Association's Bureau of Advertising.

The brochure, which details the growth of CinemaScope from a bright idea with lots of promise to a

revolutionary screen technique that has helped to "revive the movie industry's confidence," pays tribute to the masterful job done by the company in selling the medium to the American public, and expresses gratification that newspaper advertising served as the "backbone" of the heavy promotion and exploitation campaigns employed by 20th-Fox to educate the public to a new type of motion picture screen and "make them accept a sight-and-sound revolution that was the biggest thing since the coming of the talkies."

What is unusual about this accolade is that it is the first time the Bureau has paid tribute to a motion picture company for outstanding promotional work.

Back in 1953, in the issue of September 12, HARRISON'S REPORTS took recognition of the exceptionally fine job done by Charlie Einfeld, the company's head of publicity and advertising, in bringing CinemaScope to the attention of both the trade and the public, and it hailed his campaigns as a lesson in intelligent promotion, for he and his alert staff succeeded in placing the new medium on a level with the most significant revolutions of our business, but without the chaos and over-selling that had marked other industry-shaking events. Through careful and intelligent handling of publicity and advertising, CinemaScope became a mark of quality the world over, even though it had not yet had its public debut.

The tribute paid to 20th-Fox by ANPA's Bureau is richly deserved, and Charlie Einfeld has a right to be justifiably proud of the honor.

SNOOPROOF TICKETS

Writing under the above heading in his current organizational bulletin, Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, imparts the following interesting information to his membership:

"Ungerleider and McGhan, 7307 Flora Ave., Kansas City, Mo., has a new type of ticket which, while serially numbered, gives the patron only an unnumbered portion. There are plenty of reasons why people want to check your business—to raise your rent, your film rentals, your union wage scales—to introduce a local admissions tax, build a theatre in opposition or bid against you for product. This ticket is perforated lengthwise. The numbered portion remains in the machine, while the patron gets the unnumbered portion. They will fit the General Register ticket machines or the Gold-Seal ticket machine. All you need is a special magazine for \$10.00 each.

"A license fee for the tickets is based on the price of one ticket per week for each thousand seats or fraction thereof; for drive-ins, for each 500 cars or fraction thereof. For instance, an 800-seat theatre with a top admission price of 50 cents would pay 52 times 50c or \$26.00 a year license. A theatre of 1,400 seats with an admission price of 60c would pay \$62.40 per year. A drive-in with 400 car capacity and a 60 cent price would pay \$26.00; a drive-in with 1,000 car capacity and a 70 cent price would pay \$72.80.

"The use of this ticket is perfectly legal. The Internal Revenue Department in Columbus, to whom we showed a sample, says it complies with the law in every respect. For further information write to Ungerleider and McGhan."

HARRISON'S REPORTS

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NEW YORK, N. Y., SATURDAY, JANUARY 1, 1955

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(1560 Broadway, New York 19, N. Y.)

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5427 Two Guns and a Badge—Wayne Morris	Spt. 19
5421 Bowery to Bagdad—Bowery Boys	Jan. 2

(End of 1953-54 Season)

Beginning of 1954-55 Season

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5502	The Bob Mathias Story—Mathias	Oct. 24
5503	Target Earth—Denning-Grey	Nov. 7
5504	Cry Vengeance—Stevens-Vohs	Nov. 21
5505	Port of Hell—Clark-Morris	Dec. 5
5506	Tonight's the Night—DeCarlo-Niven	Dec. 19
5507	Treasure of Ruby Hills—Scott-Matthews	Jan. 23
5508	The Big Combo—Wilde-Conte	Feb. 13

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(729 Seventh Ave., New York 19, N. Y.)

712	A Bullet is Waiting—Simmons-Calhoun	Sept.
721	The Black Dakotas—Merrill-Hendrix	Sept.
710	Human Desire—Ford-Grahame-Crawford	Sept.
702	On The Waterfront—Marlon Brando	Oct.
720	Three Hours to Kill—Andrews-Reed	Oct.
722	Miss Grant Takes Richmond—reissue	Oct.
719	The Black Knight—Ladd-Medina	Nov.
716	Fire Over Africa—O'Hara-Carey	Nov.
718	Cannibal Attack—Weissmuller	Nov.
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715	Phffft—Holliday-Lemmon	Dec.
717	They Rode West—Francis-Reed	Dec.
735	The Violent Men—	
	Ford-Stanwyck-Robinson (C'Scope)	Jan.
731	The Bamboo Prison—Francis-Foster	Jan.
	Masterson of Kansas—Montgomery-Gates	Jan.
701	The Caine Mutiny—all-star	special

Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

1953-54

5330	Terror Ship—William Lundigan	Sept. 3
5323	The Siege—Special cast	Nov. 26

(End of 1953-54 Season)

Beginning of 1954-55 Season

5405	Thunder Pass—Clark-Patrick-Devine	Aug. 20
5404	Silent Raiders—Bartlett-Lyon	Sept. 17
5401	The Unholy Four—Paulette Goddard	Sept. 24
5402	Deadly Game—Bridges-Silva	Oct. 8
5403	A Race for Life—Conte-Aldon	Dec. 10
5407	The Black Pirates—Dexter-Chaney	Dec. 24
5406	They Were So Young—Brady-Burr	Jan. 7
5411	The Silver Star—Buchanan-Windsor	Jan. 21
5409	The Glass Tomb—John Ireland	Feb. 4

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

504	Brigadoon—Kelly-Johnson-Charisse (C'Scope)	Sept.
501	Betrayed—Gable-Turner-Mature	Sept.
503	Rogue Cop—Taylor-Leigh	Oct.
502	Beau Brummell—Granger-Taylor	Oct.
505	A Woman's Face—reissue	Oct.
506	Dr. Jekyll and Mr. Hyde—reissue	Oct.
507	Athena—Powell-Reynolds-Purdom	Nov.
510	The Last Time I Saw Paris—	
	Taylor-Johnson-Reed	Nov.
508	Tarzan and the Ape Man—reissue	Nov.
509	Tarzan Escapes—reissue	Nov.
511	Crest of the Wave—Kelly-Richards	Dec.
512	Deep in My Heart—Ferrer-Oberon	Dec.
513	Battleground—reissue	Dec.
514	The Asphalt Jungle—reissue	Dec.
515	Bad Day at Black Rock—Tracy-Ryan (C'Scope)	Jan.
516	Green Fire—Granger-Kelly-Douglas (C'Scope)	Jan.
517	Many Rivers to Cross—	
	Taylor-Parker (C'Scope)	Feb.
518	Jupiter's Darling—Williams-Keel (C'Scope)	Feb.
	Hit the Deck—All-star cast (C'Scope)	Mar.
	Interrupted Melody—Ford-Parker (C'Scope)	Mar.
	Glass Slipper—Wilding-Caron	Apr.
	Boulevard in Paris—Baxter-Forrest (C'Scope)	Apr.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5401	Rear Window—Stewart-Kelly	Sept.
5402	Sabrina—Hepburn-Holden-Bogart	Oct.
5403	Reap the Wild Wind—reissue	Oct.
5430	White Christmas—Crosby-Kaye	Nov.
5404	Three Ring Circus—Martin & Lewis	Dec.
5405	The Bridges at Toko-Ri—Holden-Kelly	Jan.
5406	Mambo—Winters-Mangano-Gassman	Feb.
5407	Conquest of Space—Brooke-Fleming	Feb.
5408	Ulysses—Douglas-Mangano	Mar.
5409	The Country Girl—Crosby-Holden-Kelly	Mar.

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

502	Africa Adventure—Robt Roark	Sept.
571	The Window—reissue	Sept.
572	She Wore a Yellow Ribbon—reissue	Oct.
503	Passion—Wilde-DeCarlo	Oct.
504	This Is My Love—Darnell-Duryea	Nov.
505	Cattle Queen of Montana—Stanwyck-Reagan	Nov.
508	Hansel & Gretel—Puppets	Dec.
507	Tarzan's Hidden Jungle—Gordon Scott	Jan.
509	The Americano—Ford-Theiss-Romero	Jan.
506	Underwater!—Russell-Roland	Feb.
	Son of Sinbad—Robertson-Forrest	not set
	Jet Pilot—Wayne-Leigh	not set

Republic Features

(1740 Broadway, New York 19, N. Y.)

5306	Make Haste to Live—McGuire-McNally	Aug. 1
5308	The Outcast—Derek-Evans	Aug. 15
5307	Johnny Guitar—Crawford-Hayden	Aug. 23
5310	Roogie's Bump—Marriott-Warrick	Aug. 25
5311	Shanghai Story—Roman-O'Brien	Sept. 1
5309	Tobor the Great—Drake-Booth	Sept. 1
5312	She Wolf—Kerima	Nov. 15
5313	Trouble in the Glen—Lockwood-Welles	Dec. 1
5314	The Atomic Kid—Rooney-Davis	Dec. 8
5315	Hell's Outpost—Cameron-Leslie	Dec. 15

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

1954

408	The Raid—Heflin-Bancroft	Aug.
419	Broken Lance—Tracy-Widmark (C'Scope)	Aug.
420	The Egyptian—	
	Mature-Simmons-Tierney (C'Scope)	Sept.
421	A Woman's World—	
	Webb-MacMurray-Allyson (C'Scope)	Oct.
424	Adventures of Hajji Baba—	
	Derek-Stewart (C'Scope)	Oct.
418	Flight of the White Heron—	
	Documentary (C'Scope)	Oct.
423	Black Widow—Tierney-Heflin (C'Scope)	Nov.
425	Desiree—Brando-Simmons-Mature (C'Scope)	Nov.
427	The Outlaw's Daughter—Williams-Ryan	Nov.
428	Black 13—British-made	Nov.
429	Devil's Harbor—Arlen-Gynt	Dec.
430	The Other Woman—Haas-Moore	Dec.
426	There's No Business Like Show Business—	
	Monroe-Dailey-Merman-O'Connor (C'Scope)	Dec.
422	Carmen Jones—Dandridge-Bailey (C'Scope)	Jan.

1955

540-5	Twelve O'Clock High—reissue	Jan.
502-5	Prince of Players—	
	Burton-McNamara (C'Scope)	Jan.
508-5	The Racers—Douglas-Darvi (C'Scope)	Feb.
503-5	White Feather—Wagner-Moore (C'Scope)	Feb.
506-6	A Life in the Balance—Montalban-Bancroft	Feb.
508-2	Our Girl Friday—Collins-More	Mar.
504-1	That Lady—DeHavilland-Roland (C'Scope)	Mar.
507-4	Untamed—Hayward-Power (C'Scope)	Mar.
509-0	A Man Called Peter—Peters-Todd (C'Scope)	Apr.
510-8	Violent Saturday—Mature-Sydney (C'Scope)	Apr.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Jesse James' Women—Castle-Beutel	Sept.
Khyber Patrol—Egan-Addams	Sept.
The Golden Mistress—Agar-Bowe	Sept.
Suddenly—Sinatra-Hayden-Gates	Sept.
The Barefoot Contessa—Bogart-Gardner	Oct.
Sitting Bull—Robertson-Naish (C'Scope)	Oct.
The Little Kidnappers—British-made	Oct.
Operation Manhunt—Townes-Aubuchon	Oct.
Shield for Murder—O'Brien-English	Nov.
Snow Creature—Paul Langton	Nov.
Twist of Fate—Rogers-Bergerac	Nov.
The White Orchid—Lundigan-Castle	Nov.
You Know What Sailors Are—British-made	Nov.
Vera Cruz—Cooper-Lancaster (SuperScope)	Dec.
Romeo and Juliet—Harvey-Shantell	Dec.
The Steel Cage—Kelly-O'Sullivan	Dec.
Black Tuesday—Robinson-Parker	Jan.
Battle Taxi—Hayden-Franz	Jan.
The Beachcomber—Newton-Johns	Jan.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

501	Bengal Brigade—Hudson-Dahl	Nov.
502	Four Guns to the Border—Calhoun-Miller	Nov.
504	Ricochet Romance—Main-Wills	Nov.
510	Yellow Mountain—Barker-Powers	Dec.
505	Sign of the Pagan—Chandler-Palace (C'Scope)	Dec.
506	Sign of the Pagan—(Standard 2-D)	Dec.
507	So This is Paris—Curtis-Calvet	Jan.
508	Destry—Murphy-Blanchard	Jan.
503	West of Zanzibar—English-made	Jan.
511	The Far Country—Stewart-Roman-Calvet	Feb.
512	Six Bridges to Cross—Curtis-Adams	Feb.
513	Abbott & Costello Meet the Keystone Cops	Feb.
514	Captain Lightfoot—Hudson-Rush (C'Scope)	Mar.
515	Captain Lightfoot—(standard)	Mar.
517	Chief Crazy Horse—Mature-Ball (C'Scope)	Apr.
518	Chief Crazy Horse—(standard)	Apr.
516	Smoke Signal—Andrews-Laurie	Mar.
509	Land of Fury—Hawkins-Johns	Mar.
520	Man Without a Star—Douglas-Crain	Apr.
519	Ma & Pa Kettle at Waikiki—Main-Kilbride	Apr.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

401	Dragnet—Jack Webb	Sept. 4
402	The Bounty Hunter—Scott-Dorn	Sept. 25
404	Drum Beat—Ladd-Dalton	Nov. 13
405	Track of the Cat— Mitchum-Wright (C'Scope)	Nov. 27
406	Saratoga Trunk—reissue	Dec. 11
407	The Big Sleep—reissue	Dec. 11
409	Young At Heart—Day-Sinatra	Jan. 1
403	A Star is Born—Garland-Mason (C'Scope)	Jan. 22
408	The Silver Chalice—Mayo-Palace (C'Scope)	Feb. 12
	Battle Cry—Heflin-Ray-Hunter	Feb. 12
	Unchained—Hirsch-Hale	Feb. 26
410	Jump Into Hell—Sernas-Kaszner	not set

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

7603	A Hunting We Won't Go— Favorite (reissue) (7 m.)	Nov. 4
7803	Skiing the Andes—Sports (10 m.)	Nov. 11
7952	Gene Krupa & Orch.— Thrills of Music (10 m.)	Nov. 11
7853	Hollywood Cowboy Stars— Screen Snapshots (10½)	Nov. 18
7604	Gifts from the Air— Favorite (reissue) (7½ m.)	Nov. 25
7552	Candid Microphone No. 2 (10½ m.)	Dec. 2
7605	Mysto Fox—Favorite (reissue) (7 m.)	Dec. 9
6704	Destination Magoo—Mr. Magoo (6½ m.)	Dec. 16
7854	Hollywood Life—Screen Snapshots	Dec. 16
7953	The Leguona Cuban Boys— Thrills of Music (10½ m.)	Dec. 23
7804	Rasslin' Redskin—Sports	Dec. 23
7509	When Magoo Flew— Mr. Magoo (C'Scope) (6½ m.)	Jan. 6
7606	Polar Playmates— Favorite (reissue) (6½ m.)	Jan. 6
7553	Candid Microphone No. 3 (11 m.)	Jan. 13
7805	Flying Mallets—Sports (10 m.)	Jan. 13
7855	Pennies from Hollywood—Screen Snapshots	Jan. 20
7502	Spare That Child—UPA Cartoon	Jan. 27

Columbia—Two Reels

7411	The Fire Chaser—Joe Besser (16 m.)	Sept. 30
7402	Shot in the Frontier—3 Stooges (16 m.)	Oct. 7
7422	Billie Gets Her Man— Favorite (reissue) (17 m.)	Oct. 14
7431	Wedding Belle—Favorite (reissue) (17 m.)	Oct. 21
7403	Scotched in Scotland—Stooges (15½ m.)	Nov. 4
7120	Riding with Buffalo Bill—Serial (15 ep.)	Nov. 11
7432	Rolling Down to Reno— Favorite (reissue) (16½ m.)	Nov. 18
7423	Cupid Goes Nuts— Favorite (reissue) (16 m.)	Dec. 2
7412	Kids Will Be Kids— All-Star Comedy (16 m.)	Dec. 9
7433	The Good Bad Egg— Favorite (reissue) (17 m.)	Dec. 16
7404	Fling in the Ring—Stooges	Jan. 6
7413	His Pest Friend—Quillan-Vernon	Jan. 20

Metro-Goldwyn-Mayer—One Reel

W-638	The Flea Circus—Cartoon (7 m.)	Nov. 6
W-639	Downhearted Duckling—Cartoon (7 m.)	Nov. 13
C-631	Pet Peeve—C'Scope Cartoon (7 m.)	Nov. 20
T-613	Picturesque Patzcuaro— Traveltalk (reissue) (9 m.)	Nov. 27
W-640	Dixieland Droopy—Cartoon (8 m.)	Dec. 4
S-652	Rough Riding—Pete Smith (9 m.)	Dec. 11
C-632	Touche Pussy Cat— C'Scope Cartoon (7 m.)	Dec. 18
T-614	Glacier Park & Waterton Lakes— Traveltalk (9 m.)	Dec. 25
S-653	Man Around the House—Pete Smith (9 m.)	Jan. 1
W-662	Part Time Pal—Cartoon (reissue) (8 m.)	Jan. 8
W-663	Cat Concerto—Cartoon (reissue) (7 m.)	Jan. 22
S-654	Keep Young—Pete Smith (9 m.)	Feb. 5
T-615	Mexican Police on Parade— Traveltalk (reissue) (9 m.)	Feb. 12
W-664	Dr. Jekyll and Mr. Mouse— Cartoon (reissue) (8 m.)	Feb. 26
S-655	Sports Trix—Pete Smith (9 m.)	Mar. 5
C-635	Southbound Duckling— C'Scope Cartoon (7 m.)	Mar. 12
W-665	Salt Water Tabby— Cartoon (reissue) (7 m.)	Mar. 26
T-616	Mighty Niagara— Traveltalk (reissue) (10 m.)	Apr. 9
S-656	Just What I Needed—Pete Smith (9 m.)	Apr. 16
C-637	Pup on a Picnic—C'Scope Cartoon (7 m.)	Apr. 30

Paramount—One Reel

K14-1	Drilling for Girls in Texas— Pacemaker (9 m.)	Oct. 8
B14-1	Boos and Arrows—Casper (6 m.)	Oct. 15
R14-2	Hot & Cold Glides, Slides & Rides— Spotlight (9 m.)	Oct. 22
P14-1	Fido Betta Kappa—Noveltoon (7 m.)	Oct. 29
R14-3	Where Everybody Rides— Spotlight (9 m.)	Nov. 5
E14-1	Private Eye Popeye—Popeye (7 m.)	Nov. 12
M14-1	The Nerve of Some People—Topper	Nov. 19
H14-1	Rail Rodents—Herman & Katnip (7 m.)	Nov. 26
B14-2	Boo Ribbon Winner—Casper (6 m.)	Dec. 3
E14-2	Gopher Spinach—Popeye (6 m.)	Dec. 10
R14-4	Boyhood Thrills—Spotlight (9 m.)	Dec. 10
K14-2	How To Win At the Races— Pacemaker (11 m.)	Dec. 17
P14-2	No Ifs, Ands or Butts— Noveltoon (6 m.)	Dec. 17
R14-5	The Pike's Peak Arena— Spotlight (9 m.)	Dec. 24
M14-2	Killers at Bay—Topper (10 m.)	Dec. 31
E14-3	Hookin' With Gags—Popeye (7 m.)	Jan. 14
B14-3	Hide and Shriek—Casper (7 m.)	Jan. 28

Paramount—Two Reels

T14-1	VistaVision Visits Norway— Special (17 m.)	Nov. 5
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RKO—One Reel

54203	Just Pets—Screenliner (8 m.)	Nov. 12
54102	Flying Squirrel—Disney (7 m.)	Nov. 12
54304	Canadian Stampede—Sportscope (8 m.)	Nov. 26
54204	Cinema Capers—Screenliner (8 m.)	Dec. 10
54305	Sports Island—Sportscope (10 m.)	Dec. 24
54205	Water, Water, Everywhere— Screenliner (8½ m.)	Jan. 7
54103	No Hunting—Disney (6 m.)	Jan. 14
54306	Alley Time—Sportscope	Jan. 21

RKO—Two Reels

53503	The Big Beef—Kennedy (reissue) (17 m.)	Nov. 5
53202	Pal's Return—My Pal (reissue) (20 m.)	Nov. 5
53704	Twin Husbands—Errol (reissue) (18 m.)	Nov. 12
53102	Circus Trainer—Special (17 m.)	Nov. 12
53402	Redskins & Redheads— Ray Whitley (reissue) (18 m.)	Nov. 19
53504	Mind Over Mouse— Kennedy (reissue) (17 m.)	Nov. 19
53705	I'll Take Milk—Errol (reissue) (18 m.)	Nov. 26
53505	Brother Knows Best— Kennedy (reissue) (17 m.)	Dec. 3
53901	Football Highlights—Special (15½ m.)	Dec. 10
53706	Follow the Blonde—Errol (reissue) (18 m.)	Dec. 10
53506	Home Canning— Kennedy (reissue) (16 m.)	Dec. 17
53103	Fast Freight—Special (15 m.)	Dec. 17

Republic—One Reel

- 5385 Ireland—This World of Ours (9 m.)Aug. 1
5386 Thailand—This World of Ours (9 m.)Nov. 15
5387 Bali—This World of Ours (9 m.)Dec. 15

Republic—Two Reels

- 5482 Ghost Riders of the West—Serial (12 ep.)
(formerly "The Phantom Rider")Oct. 11
5483 Panther Girl of the Kongo—Serial (12 ep.) ..Jan. 3

Twentieth Century-Fox—One Reel

- 5422 The Reformed Wolf (Mighty Mouse)—
Terrytoon (7 m.)Sept.
3403 Sporty Simians—Sports (8 m.)Sept.
5423 A Wicky Wacky Romance—
Terrytoon (reissue) (7 m.)Oct.
5424 Blue Plate Symphony—
(Heckle & Jeckle) (7 m.)Nov.
5425 A Torrid Toreador—
Terrytoon (reissue) (7 m.)Dec.
7412 Stephen Foster Medley—C'Scopenot set

Twentieth Century-Fox—Two Reels

1954

- 7422 The CinemaScope Parade—Special (23 m.) ...Oct.
7421 Fabulous Las Vegas—C'Scope (18 m.)Oct.
7423 El Torio—C'Scope (9 m.)Oct.
7425 The Empire Games—C'Scope (13 m.)Oct.
7426 Flying to Fish—C'Scope (16 m.)Nov.
7427 Far East Bastions—C'Scope (10 m.)Nov.

1955

- 7505-1 Supersonic Age—C'Scope (13 m.)Jan.
7503-6 Birthday Parade—C'Scope (10 m.)Jan.
7501-0 Tuna Clipper Ship—C'ScopeJan.
7504-4 5th Ave. to Fyjiyama—C'ScopeFeb.
7502-8 Stampede City—C'ScopeFeb.
7506-9 Land of the Nile—C'ScopeMar.
7507-7 Tears of the Moon—C'ScopeMar.
7508-5 Isle of Lore—C'ScopeApr.
7509-3 Punts and Stunts—C'ScopeApr.

Universal—One Reel

1953-54

- 9347 Dear Myrtle—Variety View (10 m.)Sept. 27
9348 Port of Merchants—
Variety View (10 m.)Oct. 25
9332 Fine Feathered Frenzy—Cartune (6 m.)Oct. 25
9388 Holiday Ahead—Color Parade (10 m.)Oct. 25
9333 Convict Concerto—Cartune (6 m.)Nov. 20

(End of 1953-54 Season)

Beginning of 1954-55 Season

- 1321 I'm Cold—Cartune (6 m.)Dec. 20
1322 Helter Shelter—Cartune (6 m.)Jan. 7

Universal—Two Reels

1953-54

- 9310 Going Strong—Musical (15 m.)Oct. 11
9311 Leave It to Harry—Musical (16 m.)Oct. 25

(End of 1953-54 Season)

Beginning of 1954-55 Season

- 1201 A Gift from Dirk—Special (19 m.)Nov. 12
1301 Champ Butler Sings—Musical (15 m.)Nov. 29
1200 Speed Sub-zero—
Special (Vistarama) (9½ m.)Dec. 5
1302 Road Show—Musical (15 m.)Dec. 30

Vitaphone—One Reel

- 2303 Foxy Duckling—Hit Parade (reissue) (7 m.) .Nov. 6
2723 Lumber Jack Rabbit—Bugs Bunny (7 m.) ..Nov. 13
2602 Ski Flight—Variety (10 m.)Nov. 13
2304 The Shell-Shocked Egg—
Hit Parade (reissue) (7 m.)Nov. 27
2706 My Little Duckaroo—Merrie Melody (7 m.) .Nov. 27
2707 Sheep Ahoy—Merrie Melody (7 m.)Dec. 11
2503 Rodeo Roundup—Sports Parade (10 m.) ..Dec. 11
2402 So You Want to Know Your Relatives—
Joe McDoakes (10 m.)Dec. 18

- 2724 Baby Buggy Bunny—Bugs Bunny (7 m.) ...Dec. 18
2305 Trial of Mr. Wolf—
Hit Parade (reissue) (7 m.)Dec. 25
2603 Bit of the Best—Variety (10 m.)Dec. 25
2803 South American Sway—
Melody Master (reissue) (10 m.)Jan. 1
2708 Pizzicato Pussycat—Merrie Melody (7 m.) ..Jan. 1
2504 Silver Blades—Sports Parade (10 m.)Jan. 15
2709 Feather Dusted—Merrie Melody (7 m.)Jan. 15
2403 So You Don't Trust Your Wife—
Joe McDoakes (10 m.)Jan. 29
2710 Pests for Guests—Merrie Melody (7 m.) ..Jan. 29
2306 Back Alley Uproar—
Hit Parade (reissue) (7 m.)Feb. 5
2725 Beanstalk Bunny—Bugs Bunny (7 m.)Feb. 12
2505 Caribbean Playgrounds—
Sports Parade (10 m.)Feb. 19
2711 All Fowled Up—Merrie Melody (7 m.)Feb. 19
2804 Stan Kenton & Orch.—
Melody Master (reissue) (10 m.)Feb. 26
2712 Stork Naked—Merrie Melody (7 m.)Feb. 26
2307 You Were Never Duckier—
Hit Parade (reissue) (7 m.)Feb. 26
2404 So You Want To Be a Gladiator—
Joe McDoakes (10 m.)Mar. 12
2713 Lighthouse Mouse—Merrie Melody (7 m.) .Mar. 12
2506 Football Royal—Sports Parade (10 m.)Mar. 19
2604 Those Exciting Days—Variety (10 m.)Mar. 19
2726 Sahara Hare—Bugs Bunny (7 m.)Mar. 26

Vitaphone—Two Reels

- 2003 Mariners Ahoy—Special (17 m.)Nov. 6
2102 Camera Hunting—
Featurette (reissue) (19 m.)Nov. 20
2005 Bill of Rights—SpecialDec. 4
2004 Where Winter is King—SpecialJan. 8
2103 Three Cheers for the Girls—FeaturetteJan. 22
2006 Beauty and the Bull—SpecialFeb. 5
2007 Mississippi Traveler—SpecialMar. 5
2104 When the Talkies Were Young—Featurette Mar. 26

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

- 237 Mon. (O)Jan. 3
238 Wed. (E)Jan. 5
239 Mon. (O)Jan. 10
240 Wed. (E)Jan. 12
241 Mon. (O)Jan. 17
242 Wed. (E)Jan. 19
243 Mon. (O)Jan. 24
244 Wed. (E)Jan. 26
245 Mon. (O)Jan. 31
246 Wed. (E)Feb. 2
247 Mon. (O)Feb. 7
248 Wed. (E)Feb. 9
249 Mon. (O)Feb. 14
250 Wed. (E)Feb. 16

Paramount News

- 40 Sat. (E)Jan. 1
41 Wed. (O)Jan. 5
42 Sat. (E)Jan. 8
43 Wed. (O)Jan. 12
44 Sat. (E)Jan. 15
45 Wed. (O)Jan. 19
46 Sat. (E)Jan. 22
47 Wed. (O)Jan. 26
48 Sat. (E)Jan. 29
49 Wed. (O)Feb. 2
50 Sat. (E)Feb. 5
51 Wed. (O)Feb. 9
52 Sat. (E)Feb. 12
53 Wed. (O)Feb. 16

Warner Pathe News

- 42 Mon. (E)Jan. 3
43 Wed. (O)Jan. 5
44 Mon. (E)Jan. 10
45 Wed. (O)Jan. 12
46 Mon. (E)Jan. 17
47 Wed. (O)Jan. 19
48 Mon. (E)Jan. 24

- 49 Wed. (O)Jan. 26
50 Mon. (E)Jan. 31
51 Wed. (O)Feb. 2
52 Mon. (E)Feb. 7
53 Wed. (O)Feb. 9
54 Mon. (E)Feb. 14
55 Wed. (O)Feb. 16

Fox Movietone

- 3 Friday (O)Dec. 31
4 Tues. (E)Jan. 4
5 Friday (O)Jan. 7
6 Tues. (E)Jan. 11
7 Friday (O)Jan. 14
8 Tues. (E)Jan. 18
9 Friday (O)Jan. 21
10 Tues. (E)Jan. 25
11 Friday (O)Jan. 28
12 Tues. (E)Feb. 1
13 Friday (O)Feb. 4
14 Tues. (E)Feb. 8
15 Friday (O)Feb. 11
16 Tues. (E)Feb. 15
17 Friday (O)Feb. 18

Universal News

- 634 Thurs. (O) ..Dec. 30
635 Tues. (E)Jan. 4
636 Thurs. (O) ...Jan. 6
637 Tues. (E)Jan. 11
638 Thurs. (O)Jan. 13
639 Tues. (E)Jan. 18
640 Thurs. (O) ...Jan. 21
641 Tues. (E)Jan. 25
642 Thurs. (O)Jan. 28
643 Tues. (E)Feb. 1
644 Thurs. (O) ...Feb. 4
645 Tues. (E)Feb. 8
646 Thurs. (O) ...Feb. 11
647 Tues. (E)Feb. 15
648 Thurs. (O) ...Feb. 18

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Vol. XXXVII

SATURDAY, JANUARY 8, 1955

No. 2

BALABAN'S PIPE DREAM

In a four-page advertisement inserted in this week's trade papers, Barney Balaban, president of Paramount Pictures, has this to say, partly, in a statement:

"It is important at this time, I believe, to review what Paramount's development of the Horizontal VistaVision Camera means—and will continue to mean—to exhibitors in terms of increased theatre admissions and to the future of our industry.

"Paramount's first VistaVision picture, 'White Christmas,' has now played widely to solid top grosses, in many cases to all-time record-breaking results.

"More important—'White Christmas' proves the wisdom of Paramount's policy as regards the wide screen.

"From the start our company was unwilling to rush into adopting any wide screen system technically not yet perfected and which would place an undue economic burden on our customer, the exhibitor.

"With faith in our studio's fine scientific department, Y. Frank Freeman and I authorized expenditures of several millions of dollars in the efforts to develop to perfection a system of photography and projection which would furnish to exhibitors everywhere the best photographed pictures in the ideal 2-to-1 proportion on the largest possible screen at the least possible expense to the theatres."

Balaban then goes on to say that Paramount has produced a special 20-minute featurette containing the highlights of ten completed VistaVision pictures made by the company, and that it will furnish prints of this short subject to the theatres without charge for the entertainment of their audiences.

He concludes his statement with these remarks: "I sincerely believe that this is a most important film. I think that, seeing it, you will visualize for the first time a new world in motion pictures and its vast potentialities. I am confident that, having seen it, you will agree that the real technical and financial future of our industry rests upon the ultimate photographing and projecting of motion pictures standardized on the principles of the Horizontal VistaVision Camera."

From what Balaban has to say, it is apparent that he is trying desperately to convince the exhibitors that VistaVision is of itself a drawing factor at the box-office, and as proof of it he points to the outstanding business being done by "White Christmas."

In pointing to the top grosses earned by "White Christmas" as proof that VistaVision means something "in terms of increased theatre admissions,"

Balaban is either kidding himself or insulting the intelligence of the exhibitors. He gives no credit to the name of Irving Berlin and the very wide popularity of the song "White Christmas," nor does he mention the undeniable drawing power of Bing Crosby and Danny Kaye, the principal stars of the picture.

As an entertainment, "White Christmas" is only fair, and the majority of the nation's movie critics gave the picture no more than such a rating in their reviews. A number of them have, in fact, panned the picture for its weak story and have pointed out that it wastes the talents of such fine performers as Crosby and Kaye. The picture, however, is doing top business, despite the adverse reviews, and the logical reason, as any usher knows, is the commercial value of the title and the drawing power of the stars.

As has been pointed out in these columns from time to time, Paramount, ever since it introduced VistaVision to the trade last March, has consistently practiced deceit in trying to build it up as being something more than the mere photographic process that it is. There is no need to recount specific examples of this deceit, for they have been cited by this paper and are well known to its readers. Suffice it to say that Balaban's current effort to use the box-office success of "White Christmas" to convince the exhibitors that VistaVision is a drawing factor at the box-office is another example of this deceit, and it certainly has all the earmarks of the opening gun in a campaign to persuade the exhibitors to come through with higher rentals for pictures that have been photographed in VistaVision.

But it is doubtful if the exhibitors who have seen VistaVision, as well as those who have played "White Christmas," will be taken in by this deceit, for they now know, as this paper has pointed out from the start, that the process offers no more than a picture of the conventional wide-screen type, except that it is somewhat sharper and brighter. And they know also that the improvement in the photography is not noticeable enough to the average movie-goer to make any difference at the box-office.

To get back to Balaban's statement, he points out that, from the start, his company "was unwilling to rush into adopting any wide-screen system technically not yet perfected and which would place an undue economic burden on our customer, the exhibitor." It does not take a mastermind to understand that Balaban is referring to CinemaScope. Let us, however, take a look at the record to see if his effort to knock CinemaScope while boosting VistaVision can stand up in face of the facts.

(continued on back page)

**"Prince of Players" with Richard Burton,
Maggie McNamara, John Derek,
Raymond Massey and Charles Bickford**

(20th Century-Fox; January; time, 102 min.)

Biographical of Edwin Booth, the famed Shakespearean actor, and produced in CinemaScope and De Luxe color, "Prince of Players" is superb from the viewpoint of acting and production. As an entertainment, however, it probably will meet with mixed audience reaction; that is, class patrons, particularly the lovers of Shakespeare's works, should enjoy the picture, for in the course of the story it presents scenes from "King Lear," "Richard III," "Romeo and Juliet" and "Hamlet," which have been staged and acted with great skill, but it is doubtful if the general run of movie-goers, particularly the action fans, will find it to their liking, principally because the Shakespearean sequences, though well done, are too long drawn out. Aside from its overdose of Shakespeare, the story offers a dramatic account of Edwin Booth's rise in the theatre and of the two tragedies that affected his life — the death of his beloved wife, and the assassination of President Lincoln by John Wilkes Booth, his hot-headed brother. Some of the situations are tender and heart-warming, and there is a bit of excitement in the assassination sequence, but on the whole the proceedings are given more to talk than to action, slowing the pace down to a point where many rank-and-file picture-goers, particularly the youngsters, may find it somewhat tedious. Richard Burton, as Edwin Booth, and Raymond Massey, as Junius Brutus Booth, his father, are excellent, as is Charles Bickford, as their manager. Maggie McNamara is warm and charming as Burton's wife, and John Derek is just so-so as his brother. Eva Le Gallienne appears briefly in one of the Shakespearean scenes. The CinemaScope process and the color photography are tops:—

The story opens in New Orleans, in 1848, and depicts how Edwin Booth, as a child (played by Christopher Cooke), travels throughout the country with his famous father who drank heavily, despite his son's pleadings. In the course of the following nine years, Junius' heavy drinking takes its toll and he retires from the stage when he discovers that he can no longer remember his lines. Meanwhile Edwin (now played by Burton) had studied his father's Shakespearean roles and he takes his place in order to complete set engagements. He gets a rough reception in a Californian mining town when the crowd learns that he and not his father would appear, but his superb acting calms them down and they hail him as even a better actor. Tragedy strikes the following morning when his father dies. Returning home, Edwin learns that John Wilkes, his handsome and arrogant brother, had become a popular actor in the South. He is stung when John offers him a job as his manager. Returning to the stage under the management of Dave Prescott (Charles Bickford), Edwin follows his father's footsteps in more than just acting ability, for he frequently goes on drinking sprees. He comes to his senses when he meets and falls in love with Mary Devlin (Maggie McNamara), a player in his company. They marry before long and she inspires him to better acting and keeps him sober. In the meantime he learns from Asia (Elizabeth Sellars), his sister, that John had become an agitator urging the lynching

of John Brown. To keep John out of trouble, Edwin offers to take him to London as a co-star. But John, envious of Edwin and hating the north, turns down the offer. Edwin scores a great success in London but is saddened when he learns that his wife is ill with tuberculosis. In the next four years her condition becomes worse, and when she is compelled to leave him and go to a dry climate he again starts to drink. Her death leaves him despondent, but he eventually snaps out of it and resumes his acting career. Tragedy strikes for a second time when he receives word that his brother had assassinated President Lincoln. As a result of the assassination, all actors, particularly Edwin, are in ill-favor with the public, but, despite this hysteria, Edwin insists upon opening with "Hamlet" in New York. An angry mob attends the opening performance, and when the curtain parts they begin to pelt Edwin with tomatoes and other vegetables. He remains on-stage and accepts the abuse to the point where the audience suddenly realizes that he is a man of great courage — a realization that wins him an ovation.

It was produced and directed by Philip Dunne, from a screenplay by Moss Hart, based on the book by Eleanor Ruggles.

Best suited for mature audiences.

**"The Green Scarf" with Michael Redgrave,
Ann Todd and Leo Genn**

(Associated Artists, January; time, 96 min.)

Murder mystery and courtroom dramatics are effectively combined in this British-made production. The story, which centers around a deaf, blind and dumb author who had confessed to a murder he did not commit and who did not want to be defended, has unusual and intriguing characterizations and, though it is a conversation piece and somewhat theatrical, it grips one's interest from start to finish. That the picture holds one's attention is due principally to the excellent performance of Michael Redgrave as an elderly, bearded lawyer, an eccentric man who senses that the deaf-mute is innocent, undertakes his defense and, through unorthodox courtroom tactics, clears his client and exposes the real culprit. Outstanding, too, is the fine performance of Kieron Moore as the blind and deaf-mute; although he does not utter a single word, his movements and facial expressions eloquently convey to the spectator his emotions of fear, anger, torture and occasional happiness. Leo Genn, as a kindly priest who had educated Moore and taught him the use of braille, and Ann Todd, as Moore's unfaithful but regretful wife, are among the others who contribute sensitive performances. The dialogue is exceptionally good. Although the picture seems best suited for class audiences, its unusual characterizations and intriguing plot developments should give it general appeal. The story is set in Paris and told partly in flashbacks:—

Redgrave, an eccentric lawyer whose practice was generally confined to the Paris police courts, accepts an appointment to defend Moore after several brilliant lawyers had refused to accept the assignment in the belief that a defense was hopeless. Moore, deaf, dumb and blind from birth, was charged with the murder of Phil Brown, an American, on board a ship returning to Europe. He had been found alone with the body, his hands stained with blood, and he had

confessed to the crime. Not wishing to be defended, Moore is at first antagonistic to Redgrave, but the old man cleverly gains his good will and obtains some information from him. From this point on, Redgrave, assisted by Jane Griffith, his secretary, tracks down all the people who might be able to help his defense, including Ann Todd, Moore's wife, who had remained in hiding since her husband's arrest; Leo Genn, his teacher; and Michael Medwin, the ship's steward, who was the first on the scene of the crime. By the time the trial opens, Redgrave's case is prepared. He listens calmly to the damning evidence presented by the prosecution, and when his turn comes he skillfully extracts statements from the different witnesses that show the court that Moore, suspecting that his wife had been having an affair with Brown, had followed her to Brown's cabin, where he had found Brown murdered. He believed that Ann had committed the crime and, to protect her, had assumed the blame himself. Ann, in turn, was innocent of the crime, but assumed that her husband had committed it. With his defense depending on his ability to produce the actual murderer, Redgrave, through a series of clever courtroom maneuvers, traps Medwin, the steward, into admitting that he had committed the murder because Brown had been having an affair with his wife. It ends with a reconciliation between Moore and Ann, and with Redgrave gaining new respect from the lawyers who had been prone to mock him for accepting the case.

It was produced by Bertram Ostrer and Albert Fennell, and directed by George More O'Ferrall, from a screenplay by Gordon Wellesley.

Adults.

"Battle Taxi" with Sterling Hayden, Arthur Franz and Marshall Thompson

(United Artists, January; time, 82 min.)

Produced with the full cooperation of the United States Air Force, "Battle Taxi" is a pretty good war melodrama that pays tribute to the gallantry of the men who operate the helicopters of the Air Rescue Service at the battlefronts. The story, which is set in Korea and which centers around the friction between a helicopter pilot and his commanding officer over the former's failure to obey orders, offers little that is novel insofar as the theme is concerned. The action, however, is considerably exciting and thrilling, particularly in the sequences that show the hero and his helicopter crew rescuing wounded men from behind enemy lines under the protection of jet fighter planes that swoop down and keep the enemy at bay. Other thrilling sequences include the rescue of a downed flier at sea, and the daring tactics employed by the hero when he uses his helicopter to hamper the attack of an enemy tank against Allied troops until jet planes arrive and destroy it. The aerial photography is very good, and stock shots of actual war scenes have been edited into the staged action in a most effective manner. The acting is competent and so is the direction. It has an all-male cast and no romantic interest:—

Dispatched to rescue a wounded infantryman at the battlefront, Lieut. Arthur Franz not only rescues the man but uses his helicopter to delay the advance of an enemy tank until jet planes arrive on the scene and

destroy it. Franz, upon returning to his base, catches the devil from Sterling Hayden his commanding officer, for taking risks with both his life and the helicopter, which was in short supply. Having been trained as a jet pilot, Franz wants to go back to the jets, but Hayden refuses to grant his request and tells him plainly that he will make a proper helicopter pilot out of him come what may. Later Franz effects another rescue and against orders from Hayden, who knew his fuel supply was low, flies out to sea to rescue a wounded pilot who had bailed into the ocean. Franz manages to get back to the base by replenishing his fuel supply from a wrecked enemy truck, but his disobedience earns him another severe lecture from Hayden. On his next rescue mission, Franz runs into an enemy ambush and is wounded, Marshall Thompson, his co-pilot, manages to make a getaway in their damaged helicopter but is forced to land in a spot that is still behind enemy lines. Hayden, accompanied by a doctor, personally comes to their rescue in another helicopter, but learns that the doctor will need at least twenty minutes to patch Franz before he can be moved. Spotting a Red patrol heading toward the damaged helicopter, Hayden takes off and, by using flares that send smoke billowing upward, gives his helicopter the appearance of being on fire and about to crash. This maneuver diverts the Red patrol's attention long enough for Hayden to radio for fighter planes, which bore in and wipe out the enemy. He then effects the rescue, the result of which is a better understanding between him and Franz.

It was produced by Ivan Tors and Art Arthur, and directed by Herbert L. Strock, from a screenplay by Malvin Wald.

Family.

KIND WORDS FROM A READER

Dear Mr Harrison:

Your editorials are thoroughly enjoyed by us here as well as your reviews, and may say that in following your advise some time ago on installing CinemaScope we are enjoying business that would have been lost. —WALTER R. PYLE, *Dreamland Theatre, Rockglen, Saskatchewan, Canada.*

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As of today, there are more than 14,000 theatres throughout the world that are equipped to show CinemaScope productions. Of this total, 10,500 are in the United States and Canada, and 3,500 in foreign countries. At the rate of current installations, it is estimated that, by the end of July, more than 13,000 domestic theatres will be equipped, with the figure in foreign countries reaching 7,500.

Production-wise, the record shows that, with the exception of Paramount and Republic, all the American film companies as well as many foreign producers are making CinemaScope pictures, and it is estimated that 125 such pictures will be produced during 1955.

These statistics provide the irrefutable proof that CinemaScope, which has been on the market for only fifteen months, has earned world-wide acceptance and acclaim. Moreover, it is generally agreed within the industry that CinemaScope, more than any other factor, rekindled the public's interest in the movies and was responsible for the industry's comeback in 1954.

As to VistaVision, that process was introduced to the trade in March of 1954, and in the ten months that have passed not one American producing company, other than Paramount itself, has either utilized the process to date or announced its intention to use it on a specific picture. Overseas, the only foreign producer to take up VistaVision is J. Arthur Rank, and in his case there is a question as to whether he was motivated by a sincere belief in the value of the process or by a desire to combat 20th Century-Fox in his continuing conflict with that company over CinemaScope.

In his statment, Balaban points out that he is confident that "the real technical and financial future of our industry rests upon the ultimate photographing and projecting of motion pictures standardized on the principles of the horizontal VistaVision camera," but it is apparent from the record that, aside from himself, and possibly J. Arthur Rank, other production executives are not of the same mind, for they seem to be ignoring VistaVision even though it is being hailed by Balaban as "Paramount's gift to the industry." And if Balaban thinks that high-sounding phrases and high-powered ballyhoo are enough to convince the exhibitors that VistaVision itself is a plus factor at the box-office, he will soon learn that he is fooling no one but himself.

AN EXAMPLE WORTH EMULATING

Apropos of the editorial discussion in last's week's issue relative to the claim that the Walt Disney sales organization is following a "clearance by equipment" policy in connection with the release of "20,000 Leagues Under the Sea," it is interesting to note that the one company that is not permitting an exhibitor to be relegated to a secondary position because of his lack of equipment is Universal-International.

In line with its announced policy of providing exhibitors with all its pictures for all types of theatres, Universal-International is making available conventional 2-D prints of its CinemaScope productions to theatres on their normal availabilities. Moreover, its CinemaScope prints are being made available in either magnetic or optical sound, as desired by the exhibitor.

This paper has been informed by the company that,

of the first 5,000 dates on "The Black Shield of Falworth," its first CinemaScope production, two-thirds of the theatres played the picture in the CinemaScope version and one-third showed it in the standard form. But no matter which version was shown, the picture was made available to the theatres on their normal availabilities.

This policy, according to the company, has been so overwhelmingly endorsed by exhibitors throughout the country that it has decided to continue it on all future CinemaScope productions, including "Sign of the Pagan," its costliest picture to date, which has just been put into release.

In following such a policy, Universal-International is not only showing good business sense but also a proper regard for exhibitor customers who have been supporting the company throughout the years with playdates.

SOME SAGE OBSERVATIONS

Leo F. Wolcott, veteran board chairman of the Independent Theatre Owners of Iowa and Nebraska, has this to say in a current organizational bulletin relative to arbitration and the industry conference proposed by Al Lichtman:

"Quick, closed arbitration meeting of big-wheels, mostly legal lights of TOA and distributors, called by MPA in New York. Reports murmur 'wide areas of agreement,' 'great progress.' Mentions 'conciliation.' Arbitration *without* the real hub of the problem — pictures, sales policies, prices, playdates! Gentlemen—baloney. I guess that over the years your writer has sat in as many industry meetings, all striving for industry unity, as the next fellow. All failed because the one thing that could have made them successful, and without which none will ever succeed, was in the showdown taboo! A waste of effort and time because we were never allowed to get at the real heart of the trouble!

"Now you know we liked Al Lichtman's recent eminently worthy proposal for an immediate meeting of exhibition and distribution to discuss problems between them and to find practical and workable solutions. But all of a sudden in busts this fast meeting on arbitration, shoved in ahead, if not to cancel, the Lichtman meeting. Why all the hurry? Why before the Lichtman meeting? What kind of smog-screen is this?

"We liked the proposed Lichtman meeting because Al Lichtman and Bill Gehring have demonstrated that they know what the real difficulties are and that they are willing to meet and solve them in a helpful and practical way through their let-and-let-live policies on stereophonic sound, and in their sales policies on pictures as recited by Lichtman to the Allied film problems committee and carried out by their sales representatives in the field."

Commenting on Si Fabian's proposal for a merger between TOA and National Allied, Walcott had this to say: "Our reply is quite brief — *not* unless and until that one organization (TOA) clearly has the full interests and real problems of the small exhibitors close at heart, and instead of lip service, will *actively work* and use its *ful influence* for *fair* and *profitable* deals for small exhibitors. And this means pictures, sales policies, prices and playdates."

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A REMARKABLE SUCCESS STORY

According to an announcement by Robert S. Benjamin, board chairman of United Artists, his company has realized a world gross of \$43,100,000 in 1954.

In 1951, when the present management took over the affairs of United Artists, the gross income amounted to \$19,900,000. This figure went to \$29,300,000 in 1952, and to \$38,600,000 in 1953. The 1954 figure of \$43,100,000 represents a new high in the 35-year history of the company.

As a general rule, the announcement by a film company of a record gross income over a certain period of time does not give many exhibitors, particularly those who are struggling to keep their heads above water, cause to cheer. But in the case of United Artists the great majority of exhibitors will find such news to be welcome news, for it means that their support has served, not only to keep the company in business, but also to reestablish it as a primary and dependable source from which to expect a continuous flow of product both in quality and quantity.

When the new management team composed of Benjamin, Arthur B. Krim, William J. Heineman, Max E. Youngstein and Arnold Picker moved into the company several years ago, it was on the verge of bankruptcy and there seemed to be little hope that it would ever regain its former glory. Moreover, the movie business as a whole was not in good shape, and it appeared as if it would take a miracle to save United Artists, for it was in the worst possible condition both financially and product-wise, and its relationship with the exhibitors was far from good. Despite these handicaps, however, the new management brought to the company a welcome new driving force and enthusiasm, and their progressiveness, which was quickly recognized and supported by the exhibitors, took the company out of the red and into the black within six months after they took control, although Charles Chaplin and Mary Pickford, the co-owners, had given them three years to accomplish this seemingly hopeless task.

The multiplicity of ills from which United Artists suffered when the new regime took over has been cured. Today it has a strong and healthy body, a fine financial position and, most important, an array of product that is most imposing and plentiful.

Yes, United Artists has once again become a powerful asset of the motion picture industry, and under the guidance of its present management its future looks brighter than ever.

MODERN SHOWMANSHIP WITH AN OLD-TIME KICK

The art of exploitation and ballyhoo, as exemplified by the motion picture industry, reached a new peak this week in Silver Springs, Florida, where RKO staged a fabulous and unique underwater preview of Howard Hughes' multi-million dollar Super-Scope Technicolor adventure melodrama, "Underwater!" starring Jane Russell, Richard Egan, Gilbert Roland and Lori Nelson.

The underwater screening, which was attended by approximately 200 of the nation's leading press representatives and screen personalities, was actually held some 20 feet beneath the crystal-clear waters of Silver Springs, where special sound and projection equipment had been installed by RKO technicians.

The more venturesome guests donned bathing suits, swim fins, goggles and aqua-lungs to see the picture underwater while seated on benches at the bottom of the lake. Those who were either less daring or preferred to remain dry watched the screening in six specially-built boats with extra-large portholes that permitted a perfect view of the underwater proceedings.

As a practical matter, the idea of screening a picture underwater, even though the results were surprisingly good, is not to be taken seriously, but it certainly was a novel stunt, and the millions of words that were filed in the nation's press and overseas publications, coupled with newsreel, television and radio coverage, as well as a vast number of photographs of both the underwater doings and the glamorous stars and starlets in skin-tight bathing suits, have given the picture tremendous publicity that should pay off at the box-office for all exhibitors who play it.

It took imagination to dream up this most unusual stunt, and it took also know-how to carry it out effectively in order to gain maximum publicity results. On both counts, Perry Lieber, RKO's publicity director, and his alert staff have scored a bull's-eye.

ALLIED'S FORTHCOMING DRIVE-IN CONVENTION

The following bulletin has been issued by the Washington headquarters of Allied States Association of Motion Picture Exhibitors in connection with that organization's Second National Drive-In Convention:

(continued on back page)

**"Underwater!" with Jane Russell, Richard Egan,
Gilbert Roland and Lori Nelson**

(RKO, January; time, 98 min.)

A good adventure melodrama, produced in the SuperScope process and photographed in Technicolor. It is the type of picture that should go over well with the general run of audiences, for its story about a quest for a fabulous sunken treasure is colorful, romantic and exciting, and is made all the more fascinating by the fact that almost one-third of the action has been shot under water. The submarine photography is exceptionally good, and most moviegoers will be thrilled by the melodramatic highlights that transpire in the ocean's depths, where the camera moves over coral beds and undersea cliffs and valleys, and into the truly weird hulk of a long-submerged Spanish galleon as the different characters, equipped with aqua-lungs, seek to salvage whatever treasure it may hold and resort to underwater dynamite charges to blast open the ship's strongroom. There is considerable suspense in the fact that the dynamite blasts cause the rotting hulk to continually slip from the submerged ledge on which it rests, threatening to sink into the fathomless depths together with the divers. Not the least of the picture's assets, of course, is Jane Russell, whose well known physical attributes are fully displayed in the series of swim suits she wears in the many swimming and underwater scenes. Richard Egan, as her husband, and Gilbert Roland, as a carefree adventurer, are muscular and heroic in their roles, and Joseph Calleia is sly but colorful as a villainous Cuban fisherman who seeks to lay hands on the treasure after it is salvaged. The romantic interest in pleasing, and there are good touches of comedy to relieve the tension. The sweep of the SuperScope process and the fine color photography add much to the beauty of the marine depths as well as to the scenes on land and on the surface of the sea. It should be pointed out that SuperScope, which has a 2 to 1 aspect ratio, is adaptable for projection through any anamorphic lens the exhibitor has installed, including the CinemaScope projection lens:—

Egan and Roland, skin divers and close friends, discover the remains of an ancient sunken ship off the Cuban coast and learn from Robert Keith, a priest in a fishing village nearby, that it probably was a Spanish galleon that had sunk centuries previously with a treasure in gold and religious relics. They immediately plan an expedition to salvage the treasure, but Jane, Egan's wife, views the project as just another one of their wild schemes and vetoes the use of their small cruiser for the quest. Roland, learning that Lori Nelson, a former girl-friend, had acquired a yacht from a businessman who had vanished to avoid creditors, sells her on the idea of using the vessel for the treasure hunt in exchange for a share of the profits. Meanwhile Jane relents and mortgages her cruiser to raise enough money for supplies and equipment. They sail to the site of the wreck and start operations at once. Trouble looms, however, when they suddenly find themselves under the ominous scrutiny of Calleia, a Cuban shark fisherman, who is told that the expedition is purely a scientific one. Egan and Roland, aided by Jane, face many dangers as they carry out the diving operations but eventually succeed in locating the fabulous treasure in a strong-

room. When Calleia shows up again with two henchmen, Egan and Roland suspect that they planned to hijack the treasure and, to protect themselves, they overpower the trio and maroon them on a small island. They return to the yacht and resume the salvage operations. In the course of events, first Jane and then Roland are pinned by the collapsing beams as a result of dynamite charges, but Egan manages to rescue both of them before the entire hulk, shaken loose from the edge of an undersea cliff, sinks to the depths. They surface, only to find Calleia and his henchmen in command of the yacht, brought there by Lori in a desperate effort to secure help for Egan and Roland. While Calleit keeps the group at bay with his gun, his henchmen begin to transfer the salvaged treasure to his fishing boat. By a swift maneuver, Egan manages to gain possession of a gun and it becomes a question of who will shoot whom. After a few anxious moments, the situation is resolved by an agreement to divide the treasure on the theory that there was more than enough to satisfy all concerned.

It was produced by Harry Tatelman, and directed by John Sturges, from a screenplay by Walter Newman, based on a story by Hugh King and Robert B. Bailey.

Family.

**"Port of Hell" with Dane Clark, Wayne Morris,
Carole Mathews and Marshall Thompson**

(Allied Artists, Dec. 5; time, 80 min.)

A good program melodrama, even though the story is somewhat confusing. The plot deals with the supposed efforts of foreign agents to blow up the port of Los Angeles by means of an atomic bomb concealed on a freighter sent into the harbor and controlled electronically from another ship at sea. All this is later explained as a Government experiment on the steps to be taken to prevent such a disaster, but this is not made clear in the presentation and one remains confused as to whether or not it was an experiment. Despite this confusion, however, the moviegoers should find it satisfying, for it has been so well directed and acted that the characters are believable in whatever they do and their actions hold one in tense suspense from start to finish. There is no comedy relief. The photography is sharp and clear:—

As Port Warden of Los Angeles harbor, Dane Clark is unbending under his responsibilities and runs his office with such an iron hand that he is decidedly unpopular with those who transact business at the docks. He is assisted by Marshall Thompson, also an ex-Navy man, who was confined to a wheel chair and who lived happily with Marjorie Lord, his wife, and their two children. One day, Clark receives a tip that there was an atomic bomb on a freighter that had just arrived in the harbor. He questions the ship's captain and forces him to admit that the bomb was to be set off within the next twelve hours by means of an electronic device controlled by another ship many miles off shore. To prevent the destruction of the harbor and the possible loss of thousands of lives, Clark enlists the aid of Wayne Morris, a tugboat captain with whom he was not on friendly terms, to help him tow the freighter at least thirty miles out to sea. Rising to the emergency, Morris forgets his dif-

ferences with Clark, organizes a crew, and tows the ship out to sea in a deadly race against time. When the vessel is out far enough, Clark orders the hawser cut. Shortly thereafter, the bomb is exploded, but the tremendous force of the blast does no damage to either the harbor or the inhabitants. When Clark returns to port, he is welcomed by Carole Mathews, Morris's sister, who had fallen in love with him. Thompson, who, too, had gone along on the dangerous mission, is welcomed back by Marjorie.

William F. Broidy produced it, and Harold Schuster directed it, from a screenplay by Tom Hubbard, Fred Eggers and Gil Doud, based on a story by D. D. Beauchamp and Mr. Doud.

Family.

"Six Bridges To Cross" with Tony Curtis, Julie Adams and George Nader

(Univ.-Int'l, February; time, 96 min.)

An interesting and well-made gangster-type melodrama is offered in "Six Bridges to Cross." As an entertainment, however, it is extremely demoralizing, for it glorifies an incorrigible young thief and racketeer and attempts to win sympathy for him. As played by Tony Curtis, the hoodlum is depicted as a rather charming character with a winning smile and plenty of "guts," but there is nothing redeeming about his actions, in spite of the fact that he is befriended by a policeman who offers him numerous opportunities to reform and lead a respectable life. In the end, of course, he pays for his misdeeds with his life, but even this phase of the story is presented in demoralizing fashion in that he more or less sacrifices his life to help prove to the world that the policeman who befriended him was in no way connected with his criminal activities. The net effect of this ending is to leave the spectator sorry to see him shot to death—a fate that he justly deserved. In addition to the fact that it glorifies a criminal, the picture is not suitable for children, or for the family circle in general, because it depicts in detail the manner in which Curtis executes petty crimes as a youngster and major ones in later years. Moreover, the tolerance shown to him by the police in exchange for his activities as a "stool pigeon" is far from edifying. There is some mild romantic interest, but it is of no importance to the story. Worked into the proceedings is a \$2,500,000 robbery of an armored car service in Boston, patterned after the actual Brinks holdup that took place in that city several years ago. Universal-International is putting a high-powered exploitation campaign behind this picture, and this effort, coupled with the popularity of Tony Curtis, undoubtedly will prove beneficial at the box-office:—

As a young hoodlum living in a Boston slum, Tony Curtis had developed a strange friendship with George Nader, a rookie cop, who had shot him during a petty holdup. Nader had befriended him and, to repay him for his help in getting him off on probation, Curtis had given him information on robberies committed in the neighborhood by outside gangs. His ability to solve these crimes had won Nader the respect of Jay C. Flippen, his superior officer, as well as a promotion to detective. Grown up, Curtis continues his hoodlum activities and again gets into trou-

ble when he is accused falsely of statutory rape by a jealous gang-follower. Rather than squeal on the fellow-mobster responsible, Curtis accepts the "rap" and is sentenced to the reformatory. Upon gaining his freedom, he is taken in hand by Nader and Julie Adams, Nader's wife, who try to rehabilitate him, but despite their many kindnesses he again drifts into "easy money" activities and before long is caught with burglar tools. This earns him a five-year sentence in State Prison for breaking his parole. Upon completing this sentence, Curtis begins to operate in towns outside of Boston, and his ventures in bookmaking, slot machines and the numbers racket net him a fortune. He soon affects flashy cars, sharp clothes and expensive lawyers. Meanwhile he continues his association with Nader on the basis of stool pigeon and cop, with the understanding that he will not be bothered so long as he does not commit a crime within Nader's jurisdiction. When Curtis falls in love with Anabel Shaw, a young war widow with three children, and expresses a desire to marry her and go straight, Nader believes his apparent sincerity and renews his former friendship with him. True to his word, Curtis withdraws from the rackets and opens a small chain of service stations. One night, while Curtis and his new family have dinner with Nader and his wife, five masked men hold up the office of an armored car service, across the street from one of Curtis' gas stations, and escape with \$2,500,000. In spite of the fact that Curtis was with him at the time of the robbery, Nader suspects that he had engineered the crime because of the technique employed. Curtis scoffs at the accusation and, though he is brought in for questioning, is released on the basis of his alibi. Meanwhile the attorney general starts a grand jury investigation and blackens Nader's reputation because of his having been too intimate with Curtis. In the events that follow, Anabel, too, finds reason to suspect Curtis and she walks out on him with her children. Crushed by this happening, Curtis arranges to meet his henchmen in a warehouse, first tipping off Nader to be there. This meeting culminates in a furious gun battle with the police, who round up the gang. Curtis, mortally wounded, reveals the hiding place of the money before dying in Nader's arms.

It was produced by Aaron Rosenberg, and directed by Joseph Pevney, from a screenplay by Sydney Boehm, based on the story "They Stole \$2,500,000—And Got Away With It," by Joseph Dinneen.

Adults.

MORE KIND WORDS FROM A READER

Dear Mr. Harrison:

Just a note to commend you for the very fine reviews and editorials that appear in HARRISON'S REPORTS each week. We have been a subscriber to this Review for many years, and rely upon it a great deal in selecting movies for showing on the campus here at Florida A. & M. University.

We are making up a library of back issues, and find that we need several binders to hold these which date several years back. Please send four (4) binders at \$2.00 each and bill us. . . . —J. R. S. Lee, Jr., Business Manager, The Florida Agricultural and Mechanical University, Tallahassee, Fla.

"On January 7 the National Advisory Committee on the above convention, consisting of Ben Marcus, Jack Kirsch, Ruben Shor, Wilbur Snaper, Abe Berenson and Abram F. Myers, met with A.B. ('Jeff') Jeffers, the Convention Chairman, to perfect plans for the Drive-In Convention which will be held at the Chase Hotel, in St. Louis, February 8-10, 1955.

"The amount of booth space already contracted for insures the success of the trade show and requests for hotel accommodations are coming in at a pace which foreshadows a heavy attendance.

"While indoor operators and outdoor operators are both affected by basic problems such as the film shortage, unreasonable film rentals, print shortage, etc., so that each class is to a degree dependent upon the other for the safeguarding of its interests, yet the two classes of operations do differ in important particulars and outside their projection booths are interested in different kinds of supplies and equipment.

"Allied, therefore, welcomes the drive-ins as members of its regularly established units so that they may join forces with the conventional operators in the solution of their common problems. But in order that they may discuss and act upon problems peculiar to outdoor operation, and in order that they may inspect equipment and supplies of special interest to themselves, Allied now stages a national convention for drive-in operators in February of each year.

"A good many indoor operators have branched out into the drive-in business, and that leavening of experience is valuable, but the drive-ins have brought to the industry a youthful, dynamic and resourceful group of showmen who are adding immeasurably to its strength and stability just when the need is greatest.

"At the First National Drive-In Convention in Cincinnati last year the delegates pitched into the problem of compulsory stereophonic sound with such vigor that the film companies were quick to see the absurdity of their insistence upon that form of sound for outdoor theatres.

"This year the drive-in men have equally pressing problems having to do with mounting film costs, print shortages, delayed availabilities and various forms of discrimination practiced against them.

"In addition, there are many operating problems to be considered by the drive-in owners among themselves and with the advice of the experts who will address them. Each delegate will profit from the combined wisdom and experience of all the delegates in the construction and operation of drive-ins, in the selection and installation of equipment and in the preparation and serving of refreshments.

"About 700 attended last year's convention. This year 'Jeff' and his associates are shooting for 1,000.

"A general invitation is being extended by the Allied regional associations to the drive-ins within their respective areas to inform the Convention Committee of the topics they are most interested in, so they may be listed for discussion. In addition, there will be the usual 'film clinics' at which the delegates may discuss informally among themselves their own problems and pet ideas. They too will help write the program for the convention.

"What the Committee desires to emphasize is that this will not be a cut-and-dried affair — no Allied

convention ever is — and that the delegates will be free to discuss whatever matters relating to drive-ins they see fit, and take whatever action they please, without being shushed from the rostrum.

"Also, the delegates will be the first to receive the announcement of actions taken by Allied's board of directors (which will meet in St. Louis immediately before the convention) on the report of the Emergency Defense Committee and other important matters on its agenda.

"As for the trade show, it will feature everything from giant screens, merry-go-rounds and swings to hot dogs and Chinese egg rolls. The movie business has become a complicated business and a successful exhibitor today must qualify as a maitre d' hotel as well as a showman."

A CORRECTION

In our issue of January 1, under the heading, "Snooproof Tickets," we published the remarks of Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, in connection with a new type of admission ticket which, while serially numbered, gives the patron only an unnumbered portion, thus making it impossible for any person to check a theatre's business by purchasing tickets. In discussing these tickets, Wile stated that their use is perfectly legal, and that the Internal Revenue Department in Columbia had informed him that they comply with the law in every respect.

In his latest organizational bulletin, however, Wile discloses that the information given to him was in error. This is what he has to say:

"Since writing about Snooproof tickets recently, we have learned that the office of the Director of Internal Revenue here didn't know that a decision against them had been made in a Federal Court in Utah in 1950. While the litigation was pending, general counsel for one of the distributors asked the Commissioner of Internal Revenue for an opinion as to the use of the tickets and he was informed that the Commissioner regarded them as illegal. The suit was defended and judgment was entered against Ungerleider and McGhan. So you can only use these tickets if your admission is 50c or under.

"However, in this case, you are better off using Cryptix, because with them you can check your house. Cryptix, however, at the present time, are also illegal in theatres where the admission is 50c or more. Efforts are being made to legalize their use as noted below.

"Cryptix have a great advantage over Snooproof in that the manager or owner has a way of checking his house.

"Willis Vance, 430 Vine St., Cincinnati, says: 'If a theatre charges more than 50c and wants to use Cryptix the chance the exhibitor takes is that the government may, at some time, prior to our getting a favorable court decision, require him to discontinue their use. If his records are such that the government can easily determine the taxes due (and Cryptix allows a positive numbering system) we feel that all theatres have a right to protect themselves in this manner. We are currently preparing a new case to take through the courts as a test case for theatres charging more than 50c.'"

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THE STATUS OF THE MAKELIM PLAN

Several exhibitors, who like most other exhibitors are concerned over the acute product shortage, have asked me for information on the status of the Makelim Plan of producing pictures and delivering them to the theatres at the rate of one a month. They want to know when Hal R. Makelim, who launched the plan last April, will start operations.

For those of you who are not fully acquainted with the Makelim Plan, here, briefly, is what it offers:

Guarantees to deliver to exhibitors a program of twelve top-grade pictures, to be released at the rate of one each month.

Exhibitors who participate in the plan advance no money but merely agree to pay for the pictures on delivery at pre-determined rentals in accordance with strict "play or pay" contracts for the entire slate of twelve productions.

The total guaranteed rentals of each picture will equal the production cost thereof; that is, if the exhibitors participating in the plan sign contracts that guarantee film rentals amounting to, say, \$400,000 per picture, the production cost of each picture will equal that sum. Makelim will rely on the marketing of his pictures to non-participating exhibitors throughout the world for his profit, and fifty per cent of this profit will be shared on a pro-rated basis by the exhibitors participating in the 12-picture deal.

Since the best source from which to obtain accurate information about the status of this plan was Hal Makelim himself, I sought him out and had a long talk with him. He told me that the starting date of the plan depends on the exhibitors themselves. He will not start producing until he has received a sufficient number of signed contracts to enable him to cover the cost of production. He added, however, that his target number of closed deals, totalling several millions of dollars in guaranteed rentals, is now within sight.

I asked Mr. Makelim many pertinent questions, and he was prompt and frank with his answers. As a matter of fact, the impression I formed of him is that he is honest and honorable and will never consent to exaggerate anything regarding his plans.

He has been criticized because he engaged people for his organization and then discharged them. Take it from me, the cause of the dismissals was not incompetence but the fact that they had made statements that were not in conformance with the facts. Being an honorable fellow, Makelim does not want the exhibitors to receive any wrong impression about what his plan entails, and any one connected with his organization who forgets this primary rule cannot and will not be tolerated.

The statement has been made that Makelim tried to induce some exhibitor leaders to invest money in his plan. I can state that Makelim, not only has not approached any exhibitor leader to invest in his plan, but he has rejected offers from several of them who came to him with the idea of putting up money for a share in the business. He rejected these offers because he wants to make sure that he will be in an unhampered position to administer the company's affairs for the best interests of the independent exhibitors who join the plan.

I might add that Makelim's faith in his plan has been backed by his own finances, and the cost to date has already exceeded \$150,000 by a considerable margin in his campaign to secure contract deals for his twelve pictures.

Still another statement that has been made, this time in the form of speculation, is that Makelim has approached banks for a loan but that he had been turned down. I am in a position to say that Makelim has not applied to any bank for a loan, for he is not ready for such a transaction. But his plan is so sound and so well handled that, were he to approach a bank for a loan, there is no question that he would get it. When one takes into consideration the "wild goose chases" in which banks have invested money, there can be no doubt that they certainly would finance a man who can present signed "play or pay" exhibition contracts guaranteeing \$400,000 or more in film rentals for each picture. As a matter of fact, this method was employed by the producers in the old days to finance the production of their pictures, — they presented to the banks the contracts they had induced the exhibitors to sign, with an advance deposit, until the New York exhibitors persuaded the Legislature to make these deposits, by law, trust funds, deposited in separate accounts. In the case of the Makelim Plan, of course, the exhibitor is not required to make a deposit or to advance money in any other way.

Some exhibitors have asked Makelim: "What stars are you going to put into your pictures?" That star value is important to the exhibitors is understandable, but many of them do not seem to realize that the shortest route to bankruptcy, particularly for an independent producer, is to put a star under contract and not use that star at once. It must be remembered that the Makelim Plan contemplates the production of quality pictures under a system that will reflect the utmost economies and the lowest possible overhead expense so that they can be made available to the exhibitors at rentals that are reasonable and, as a general rule, will be lower than the prices paid to the major film companies for comparative product. To

(continued on back page)

"Trouble in Store" with an all-English cast
(*Republic, January; time, 85 min.*)

A highly amusing British-made slapstick comedy. No exhibitor should hesitate to book and exploit it, for it is packed with situations that are genuinely funny and are sure to keep all types of audiences laughing heartily throughout. Chiefly responsible for the laughs is Norman Wisdom, a fine British comedian, whose "whacky" antics as a fumbling stock clerk in a huge London department store cannot help but tickle anyone's funnybone. His performance in this picture makes understandable his vast popularity in Great Britain. Enormously comical, too, is the performance of Margaret Rutherford as an aged shoplifter who is unwittingly aided by the store's personnel as she goes about the business of stealing anything she can lay her hands on. The American producers of slapstick comedies could learn a thing or two from this picture.

Briefly, the story casts Wisdom as a stock clerk with a frenzied clumsiness but with a heart of gold. Only Lana Morris, his girl-friend, a clerk in the music department, sees him as he is — a man with great ambitions and equal ineptitudes. When Jerry Desmond becomes the new owner of the huge store, he tries to appear like a democratic fellow by asking to be introduced to the lowliest employee who, of course, happens to be Wisdom. This meeting proves to be disastrous when Wisdom mistakes Desmond for a fellow-employee and imitates the functions of the store's chief. He makes a shambles of Desmond's office through his zany antics and is fired on the spot, but he is rehired immediately when Desmond notices his unfailing courtesy to Miss Rutherford, a regal elderly customer, who is actually a shoplifter. Wisdom's misadventures keep the store in a constant uproar, and each time Desmond fires him something happens to compel Desmond to rehire him. In the course of events, Wisdom becomes unwittingly involved in an elaborate plot to rob the store during a gigantic sale, but when he learns about the scheme he makes a desperate effort to thwart the robbers in order to get back into Desmond's good graces. His bumbling efforts result in many disastrous happenings, including the near-killing of Desmond himself, but in the end he triumphs and is given a proper reward.

It is a presentation of the J. Arthur Rank Organization, produced by Maurice Cowan and directed by John Paddy Carstairs from his own screenplay.

Family.

**"The Far Country" with James Stewart,
Ruth Roman and Corinne Calvet**
(*Univ.-Int'l, February; time, 97 min.*)

Set in the Dawson goldrush days when lawlessness prevailed, this Technicolor outdoor melodrama is a pretty good entertainment of its kind and it undoubtedly will do above-normal business by virtue of the important cast names. The story itself is rather weak and loosely knit, but it offers enough skullduggery and excitement to hold one's interest well all the way through. It takes some time before James Stewart assumes heroic proportions in the part he portrays. He suffers many indignities while the lawless element runs wild but, as can be expected, he is finally prodded into action, and this results in considerable gunplay and killings before law and order are restored. Walter Brennan is effective as Stewart's grizzly partner, and Ruth Roman is smooth and attractive as a saloon queen. There is light comedy in many parts of the action, despite the story's grimness. The scenic back-

grounds are beautiful, and the photography tops:—

Upon landing in Skagway, Alaska, with a herd of cattle, Stewart and Brennan run into trouble with John McIntire, the town's corrupt law enforcer, when they accidentally disrupt a hanging. Ruth, influential owner of the local saloon, saves Stewart from a hanging, but McIntire confiscates his cattle as a fine for "disturbing the peace." Corinne Calvet, a tomboyish girl, takes a liking to Stewart and keeps him from killing McIntire for his own good. Ruth decides to open a saloon in Dawson and hires Stewart to guide her there. After one day on the trail, Stewart and Brennan return to Skagway and with Corinne's aid, "rustle" their own cattle after out-maneuvering McIntire in a gunfight. They rejoin Ruth, and this time Corinne trails along. Ruth opens a saloon as soon as they reach Dawson, and the townspeople take a dislike to her because she had brought corruption and fighting to the peaceful settlement. Meanwhile Stewart and Brennan sell their cattle and head for the gold-fields with Jay C. Flippen, an old friend. To combat the lawlessness, the townspeople ask Stewart to become the Marshall, but he refuses the post and it is given to Flippen. McIntire and his henchmen come to town, intimidate Flippen, and set out on a campaign of murdering miners and taking over their claims. Stewart himself is wounded and Brennan killed while trying to escape with their gold from McIntire's gang. This incident, coupled with the fact that the townspeople were ready to abandon Dawson to McIntire, goads Stewart into action. In the gun battle that ensues, Ruth dies in an effort to protect Stewart, while he in turn finishes McIntire. Meanwhile the townspeople wipe out the other members of the gang. With law and order reestablished, Stewart settles down to a peaceful life with Corinne.

It was produced by Aaron Rosenberg, and directed by Anthony Mann, from a story and screenplay by Borden Chase. Unobjectionable morally.

"A Life in the Balance"
with Ricardo Montalban and Anne Bancroft
(*20th Century-Fox, February; time, 75 min.*)

A fairly good program suspense melodrama, shot against authentic and interesting Mexico City backgrounds. Revolving around a brave 10-year-old boy's harrowing all-night experience with a psychopathic killer, the story is somewhat weak in that every bit of motivation is concocted so that one piece may fit the other piece, as in a mosaic, regardless of logic. If one overlooks this weakness, however, the action is of a type that has mounting suspense, building up to a thrilling, climactic chase in which the killer is trapped and the boy rescued in the nick of time. A fine performance is turned in by Jose Perez, as the youngster, and competent work is done by Ricardo Montalban, as his distraught father. Anne Bancroft is warm and sympathetic as a girl who is down on her luck and who finds romance with Montalban. The photography is good, but it is in a low key:—

Jose, Montalban's motherless son, arrives in his tenement home and learns that a woman next door has been slain, the sixth victim of a murderer operating in the neighborhood. Montalban, a musician who had just lost his job, keeps this bad news from the boy. Needing money to buy the lad a promised guitar, he visits Eva Clavo, a neighbor and former girl-friend, and obtains some money he had lent her. Shortly after Montalban leaves Eva, she is murdered by Lee Marvin, who had committed the other killings. Little Jose sees Marvin leaving Eva's apartment shortly be-

fore her body is discovered and he dashes through the crowd in pursuit of him. Meanwhile the police find circumstantial evidence linking Montalban with the crime and send out an alarm for him. Montalban, visiting a pawnshop to buy a guitar, meets Anne Bancroft, who had just pawned her ring. Attracted to each other, the two join a fiesta in celebration of Mexico's independence. In the meantime, Jose had learned that his father was suspected of Eva's murder, and he continues to trail Marvin. Aware that the youngster was following him, Marvin questions him and takes him in tow. The boy tries desperately to escape but to no avail. By this time the police pick up Montalban, who not only denies the murder charge but shows more anxiety over the disappearance of his boy. During the night the resourceful lad uses his slingshot and marbles to break glasses on police call boxes, and when Montalban recognizes one of the marbles as belonging to his son, it sets in motion a vast manhunt that ends with the killer being trailed to Mexico City's new university buildings. There, Marvin uses Jose as a shield to evade capture, but heroic action by Montalban, coupled with a well-aimed police bullet, puts an end to the maniac's life and reunites the boy with his father.

It is a Panoramic Production, produced by the late Leonard Goldstein and directed by Harry Horner, from a screenplay by Robert Presnel, Jr. and Leo Townsend. Family.

"They Were So Young" with Scott Brady, Raymond Burr and Johanna Matz

(Lippert, Jan. 7; time, 80 min.)

Those who can play a picture of this type ought to draw many customers to the box-office, for it is sexy all the way through and has enough heroics to please the average patron. It is what might be termed a high-class white-slave picture, with Raymond Burr taking the role of what the Italians call "Padronne," or, "white slaver." The girls who are victimized by Burr are beauties, particularly Johanna Matz, who is also charming. The action holds one in tense suspense because of the fact that the lives of the sympathetic characters are placed in danger. Burr is a real villain, for he plays rough, and Scott Brady is every inch a fine hero. Although there is not much comedy, a great deal of the action is in a light vein. The scenes in the "fashion house" in Rio de Janeiro are lavish, and the photography is a treat to the eye. The jungle photography is not bad, but it does not match the standard of the photography in the city scenes:—

Five beautiful European mannequins, among whom are Johanna Matz and Ingrid Stenn arrive in Rio under contract to the Villa Braganza, supposedly a high-type fashion house managed by Gisela Fackeldey, but secretly owned by Burr, a wealthy Brazilian, who makes money on the weaknesses of men. One evening Burr brings together Johanna and Scott Brady, an American mining engineer working for him in the jungle nearby. When she rejects Brady's advances, it is soon made clear to her by Miss Fackeldey that she and the other girls are expected not just to model but to also entertain men. Johanna and Ingrid go to the police, but the local authorities were in the pay of Burr and the girls are returned to the Villa. Threatened with violence, Johanna decides to appeal to Brady for help, and she manages to reach his hotel apartment, despite being followed by Burr's henchmen. Brady, heeding her pleas, eludes Burr's men, who had surrounded the hotel, and takes Johan-

na to his shack in the jungle. Shortly after they fall asleep, two of Burr's men enter the shack, drug Johanna and carry her away to a disreputable pleasure ship owned by Burr. When Brady awakens, he becomes frantic and goes in search of the abductors. He traces Johanna to the boat and, with the aid of Brazilian Security Officers, who had long been seeking to trap the gang, rescues not only Johanna but also Ingrid. With the gang busted and with Burr placed under arrest as the ringleader, Brady induces Johanna to become his wife.

It was produced and directed by Kurt Neumann, who wrote the screenplay in collaboration with Felix Luetzkendorf, based on an outline by Jacques Companeetz. Adult fare.

"Carolina Cannonball" with Judy Canova

(Republic, no rel. date set; time, 74 min.)

"Carolina Cannonball" is two-reel slapstick material stretched to feature length. As an entertainment its "screwy" story should amuse chiefly the avid Judy Canova fans and indiscriminating audiences in small-town and neighborhood theatres; others probably will find it tiresome. The action, which has neither rhyme nor reason, deals with Judy's adventures as operator of a steam-driven trolley car that runs on the desert between two abandoned towns, and with her involvement with a trio of enemy agents who seek a lost atomic-powered rocket that had landed in the desert. Like most slapstick comedies, this one has some funny moments here and there, but for the most part the action is more silly than comical. Youngsters, however, should enjoy it at Saturday matinees.

What there is in the way of a story has Sig Ruman, Leon Askin and Jack Kruschen, enemy agents, taking control of a highly secret, atomic-powered guided missile when it is tested by Government authorities. They start to guide the missile to their own country, but their special radio equipment breaks down, causing the missile to land near the desert town of Roaring Gulch, whose only inhabitants were Judy and Andy Clyde, her grandfather. Both believed that the town would one day come back to life, and they continued to operate a steam-driven trolley car between the town and a main line whistle stop. The three enemy agents come to Roaring Gulch to search for the missing rocket, unaware that they were being trailed by Ross Elliott, a U.S. agent, who was posing as a uranium prospector. In the zany events that follow, Judy, oblivious of the true situation, pursues Ross while he in turn pursues the aliens as they search for the missile. One day the trolley car's steam boiler goes on the blink and, while looking for something with which to repair it, Judy and Grandpa come across the guided missile and use it as a new boiler. When Ross and the enemy agents learn about this, there is a mad scramble to get on the trolley, which begins to travel at supersonic speed because of its atomic power. A mad battle takes place aboard the trolley during the wild ride, with the enemy agents gaining the upper hand when they force Ross, Judy and Grandpa to jump off, but Air Force planes, summoned by Ross, drop bombs that destroy the trolley and kill the spies before they can learn anything about the guided missile. It all ends with Judy and Grandpa being honored for contributing to the progress of atomic science through their application of atomic power in a street car.

It was produced by Sidney Picker, and directed by Charles Lamont, from a screenplay by Barry Shipman, based on a story by Frank Gill, Jr. Family.

carry out this objective and to avoid inflated production budgets. Makelim has to follow practical business methods. Consequently, when enough exhibition contracts come in to enable him to start production, he will be in a position to sign stars, for he will know then when each picture will start and what star or stars will best fit the particular story.

Some exhibitors have said to Makelim: "Why don't you stop talking and start producing?" Makelim's reply was: "You have a contract in your pocket, why don't you sign it? When you and other exhibitors who have welcomed this plan and have expressed a desire to join it sign the contracts, I shall be able to start production at once." Some of these exhibitors sign their contracts whereas others procrastinate.

The beauty of the Makelim Plan lies in the fact that it, not only will provide the participating exhibitors with twelve pictures within one year at rentals they can afford to pay, but also will give them an opportunity to get back all or a good part of the money they have paid as rental for a particular film since they will share one-half of the profits made from the sale of that picture to non-participating exhibitors throughout the world. And when one takes into consideration that the income from the foreign markets alone is getting bigger every year, he can judge for himself that there is every reason to anticipate a handsome profit.

Approximately 2800 theatres have already signed up with the Makelim Plan, and when the number of contracts required to aggregate the guaranteed film rentals needed to cover the cost of production is reached, the "boom" will be lowered and no exhibitor will be permitted to become a participant in fifty per cent of the profits, a right granted to all those who have already signed and whose contracts have been accepted by Makelim. Because of the fact that he has let the exhibitor set his own prices, which are naturally lower than the comparative prices the same exhibitor pays for other product, Makelim has reserved the right to reject a contract if the terms set are unreasonable low. He has already rejected more than 200 contracts for that reason, and has so notified the contract signers. So any exhibitor who contemplates joining the plan had better sign a contract at once so that he may participate in the full benefits it has to offer.

The simplicity of the Makelim Plan and the practical benefits it offers have won for it the deserved endorsement of exhibitors everywhere. Allied States Association, one of the two powerful national exhibitor organizations, was first to endorse it. Abram F. Myers, National Allied's board chairman and general counsel, had this to say about the plan:

"This is the first plan presented by a producer which not only understands the problems of the independent exhibitors, but in a very intelligent, logical and practical manner meets these problems."

HARRISON'S REPORTS joins Mr. Myers in this endorsement, for it firmly believes that the Makelim Plan will not only provide the exhibitors with an intelligent means by which to combat the product shortage, but will also give them an opportunity to make a lucrative profit.

The one fact that is apparent to all exhibitors is that the major film companies' new policy of fewer, bigger and more costly negatives has reduced the number of pictures available and at the same time is

perpetuating a sellers' market. The exhibitors, aware of the danger that lies ahead as a result of the curtailment of production, have for some time urged the formulation of different plans to promote greater independent production, even to the point of exhibition itself entering production. The launching of the Makelim Plan last April was hailed in exhibitor circles as a step in the right direction, but for some reason that is difficult to fathom many exhibitors who were and still are concerned over the product pinch have not yet taken advantage of the opportunity to participate in this plan.

HARRISON'S REPORTS strongly urges that, if you have a Makelim contract on your desk, you should not only sign it at once but also use some of your spare time inducing your fellow-exhibitors to sign one. Every present contract holder should become a salesman for the plan, for its success may very well pave the way for a greater surge of independent production and thus hasten the day when the exhibitors will no longer be the pathetic victims of a sellers' market.

As pointed out by Mr. Myers last October in his keynote address before the Allied Convention in Milwaukee, the product shortage is the exhibitors' "Enemy No. 1," and "all our other difficulties flow directly or indirectly from this basic evil." The Makelim Plan offers the exhibitors that kind of ammunition that is needed to destroy this "Enemy No. 1."

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THE ANTI-TOLL TV CAMPAIGN

At a meeting held in New York last week, the joint exhibitor committee on toll-TV set a tentative budget of \$150,000 to combat subscription television and adopted a four-point program that called for the employment of public relations counsel "to combat the propaganda of the protagonists of toll TV"; the retention of expert legal counsel to represent the committee at hearings held before the Federal Communications Committee on the issue; the employment of "expert engineering service and advice"; and the establishment of a Washington office in the event that the matter becomes a legislative issue.

Reading a statement in behalf of the committee, Abram F. Myers, National Allied's general counsel, said that, to finance the campaign, the committee will invite contributions from exhibitors in amounts equal to the dues they paid to COMPO last year. These annual dues were as follows:

Four-Wall theatres: Up to 500 seats, \$7.50; up to 750 seats, \$11.25; up to 1,000 seats, \$17.75; up to 2,500 seats, \$37.50; over 2,500 seats, \$75.

Drive-in theatres: Up to 300 cars, \$7.50; up to 500 cars, \$11.25; up to 600 cars, \$18.75; over 600 cars, \$37.50.

Named as trustees of the fund were Alfred Starr, of the Theatre Owners of America, Trueman T. Rembusch, of National Allied, and Philip Harling, of Fabian Theatres. Starr and Rembusch are co-chairmen of the committee, and Harling is the treasurer. Exhibitors are requested to send their contributions to Harling, at 1585 Broadway, New York 36, N. Y.

In the statement, Myers pointed out that it is urgent that all exhibitors send in their contributions at the earliest possible time. He added that details of the program will be sent to the exhibitors by mail or transmitted to them through their regional associations.

Co-chairmen Rembusch and Starr had this to say in a statement:

"The inherent fallacies in the arguments being made by the toll TV sponsors must be exposed. And the theatre owners must affirmatively and logically present their position. They must refuse to be put on the defensive in this matter. The public must be informed that toll TV is economically unsound, that it will deprive the public of free television and that it will create a government-sponsored monopoly."

Moving swiftly in the campaign to combat the propaganda of the toll TV interests to get FCC approval of subscription television without a public hearing on the facts and issues involved, the committee, within 24 hours after adopting its program, announced that it had retained the New York firm of Harold Wolff and Associates as Public Relations Counsel. The Wolff organization, according to the committee, is well known as a public relations consultant in the industrial field, has a strong background in economic and governmental matters, and represents a number of prominent industrial organizations and associations.

The committee announced also that the first phase of the campaign will be to set up an information program to make available to exhibitors and to the press facts and figures related to the moves being made by subscription TV groups for FCC sanction of pay-as-you-see television without a full-scale hearing.

This week, National Allied announced that, through the courtesy of the Joint Committee on Toll TV, Harold Wolff will address Allied's National Drive-In Convention, which will be held at the Chase Hotel, in St. Louis, February 8, 9 and 10.

Calling Mr. Wolff's forthcoming talk an event of "outstanding importance in exhibitor circles," the announcement had this to say:

"Mr. Wolff is expected to describe and analyze the vast propaganda campaign that is being waged by the proponents of subscription television. Few exhibitors seem to realize the extent of that campaign, the skill with which it is being conducted, or the sinister misrepresentations and distortions of fact concealed therein.

"The Allied Drive-In Convention is open to all drive-in operators regardless of whether they are Allied members, members of other organizations, or members of none. Advance reservations indicate that a big crowd will be on hand to receive first-hand information regarding what the members of the Joint Committee on Toll TV regard as the greatest menace to the motion picture business today.

"The Joint Committee believes that in Mr. Wolff it has secured the services of a man admirably equipped to advise it as to the necessary steps and best methods of exposing and counteracting the desperate propaganda efforts of Zenith and others to make it appear that there is an overwhelming public demand for toll TV. An obvious effort is being made to hustle the Federal Communications Commission and, perhaps, Congress, into approving toll TV before the facts can be developed as to the disastrous consequences, not merely to motion pictures, but to television and the public as well, in case toll TV is approved.

"This will be Mr. Wolff's first public appearance since being retained in this matter and it is believed that exhibitors will be impressed by this new personality in the business on whose experience and skill so much depends."

The above statements and announcements adequately point out the reasons why toll TV is a serious threat to the well being of the exhibitors. In view of this threat, it should not be necessary to urge any exhibitor to make this contribution to the campaign fund without delay.

MYERS BLASTS MOTION TO INCLUDE ALLIED IN 16mm. CASE

On Friday of last week, the Department of Justice filed in the Federal District Court in Los Angeles a motion to amend its 16 mm. civil anti-trust suit against six of the major producing companies, their 16 mm. distributing subsidiaries, and two independent 16 mm. distributors, who are charged with allegedly conspiring to restrain interstate commerce in 16 mm. features in violation of the Sherman Act.

This suit, it will be recalled, was first filed in July of 1952, at which time the Theatre Owners of America was named as a co-conspirator but not as a defendant. The motion now before the court seeks to add as co-conspirators the Council of Motion Picture Organizations; Allied States Association; the Southern California Theatre Owners Association; the Metropolitan Motion Picture Theatre Owners Association and the Independent Theatre Owners Association.

(Continued from back page)

"Unchained" with Elroy Hirsch, Barbara Hale and Chester Morris

(Warner Bros., Feb. 26; time, 75 min.)

A good program prison melodrama, shot on location at the California Institution for Men in Chino, a model prison without bars, walls or armed guards, where the humane treatment and privileges accorded to the inmates offer them an opportunity to serve their sentences without losing their personal dignity. Based on "Prisoners Are People," the book written by Kenyon J. Scudder, warden of the institution, the story has a regeneration theme that revolves around an embittered inmate who makes plans to escape from the prison but who changes his mind at the last moment in the realization that he will have no peace until he pays his debt to society. Elroy Hirsch, the football star, gives a taut and impressive performance in the leading role. Chester Morris is very good as the firm but sympathetic warden. Barbara Hale, as Hirsch's wife, and Johnny Johnston, John Qualen and Todd Duncan, as inmates, are competent in their individual roles. As writer, producer and director, Hal Bartlett has given the picture a distinctive quality and, without preachment, puts its message across most effectively:—

Convicted of nearly killing a man suspected of stealing from him, Hirsch is among a group of prisoners who are transferred from San Quentin to Chino. All are greeted by Morris, who explains the absence of armed guards and the code of honor by which the inmates conduct themselves. Hirsch, a quick-tempered fellow, soon tangles with Bill Kennedy, a big bully, who roughs up Johnny Johnston, a smaller fellow, but the fight is stopped before he can get into trouble. When Barbara, his wife, visits him, Hirsch tells her that he plans to escape. She goes to Morris and, without revealing Hirsch's plan, asks him to help her husband. Morris, aware that Hirsch was not a hardened criminal, promises to keep an eye on him. When Hirsch again defends Johnston from Kennedy's bullying tactics, Morris, understanding the situation, does not blame him but warns him to control his temper. In the events that follow, Hirsch becomes friendly with Todd Duncan, who induces him to run for election as the dormitory's representative on the Men's Council. Hirsch accepts the suggestion because the position would help his escape plan. He wins the election, despite dirty work on the part of Kennedy, and the responsibility helps his morale. He abandons his plan to escape but when the parole board fails to act on a reduction of his sentence, he decides to go through with the escape. Duncan, aware of Hirsch's plan, tries to block his escape for his own good. Hirsch is compelled to knock him unconscious, but when he reaches a short wire fence, he realizes the significance of what Duncan had tried to do. He turns back, apologizes to Duncan, and makes up his mind to pay the debt owed to society.

Unobjectionable morally.

"Jupiter's Darling" with Esther Williams and Howard Keel

(MGM, February; time, 96 min.)

Although "Jupiter's Darling" misses fire as a satirical musical comedy dealing with Hannibal's invasion of ancient Rome, MGM deserves credit for an attempt to make something different. The picture, photographed in CinemaScope and Eastman Color, has been produced on a lavish scale and it does have several outstanding swimming sequences and musical numbers, but these are not enough to overcome the fact that the general run of audiences probably will not comprehend what it is all about. The swimming sequences, as said, are excellent. One is an underwater dream ballet in which the beautiful and shapely Esther Williams swims among statues of Greek gods who come to life, and the other concerns the pursuit of Miss Williams by a group of Hannibal's soldiers who dive after her into the sea but are unable to trap her; it is a thrilling underwater chase. CinemaScope, in addition to enhancing the beauty of the scenes on land, is particularly effective in the underwater sequences. Of the musical numbers, the one that stands out is a novel song-and-dance routine executed by Marge and Gower Champion with large and small elephants. Howard Keel is good as Hannibal, and his lusty singing is, as always, pleas-

urable. Miss Williams, too, is effective as a Roman beauty who wins his heart and talks him out of sacking Rome, but the satirical aspects of their romantic duelling is something less than satisfying:—

The story, which is set in 216 B.C., casts Miss Williams as Amytis, the betrothed of Fabius Maximus (George Sanders), the Roman dictator. When word comes that Hannibal's invading army had reached the outskirts of Rome, Amytis steals out of the city to see the invaders' camp and is promptly captured. The Carthaginian orders her executed as a spy, but she uses her womanly wiles on him and induces him to rescind the execution order. In an effort to save Rome, she offers to lead him to a gap in the city's walls. He accepts the offer and is almost captured by a Roman patrol. He accuses her of leading him into an ambush, but she convinces him of her innocence and a strong love develops between them. His feelings change quickly, however, when he discovers that she is betrothed to Fabius. He again orders her put to death. She manages, however, to escape back to Rome. Infuriated, Hannibal orders an immediate attack on the city. Fabius, aware that his forces were outnumbered, offers tribute. Hannibal asks for Amytis, and she agrees to "sacrifice" herself for the glory of Rome. Disturbed by the cheers she receives from the populace, Hannibal decides that he does not want her. This move makes her admit that she wants to go with him willingly. It ends with both atop his command elephant, leading the march back to Carthage.

It was produced by George Wells, and directed by George Sidney, from a screenplay by Dorothy Kingsley, based on the play "Road to Rome," by Robert E. Sherwood. Family.

"Abbott and Costello Meet the Keystone Kops"

(Univ.-Int'l, February; time, 79 min.)

True to its title, this is a broad slapstick comedy. Its appeal, however, will be limited to the devoted fans of Abbott and Costello, for their brand of zany humor in this film is no different than it has been in their last few pictures. The action, much of which takes place in Hollywood during the early movie-making days in 1913, has its comical moments here and there, but the material is pretty thin and for the most part is more silly than funny. Frequently, the gags are "milked" for much more than they are worth. The funniest part of the picture, chiefly because it is reminiscent of the old days, is where the two comedians are aided by the Keystone Kops in a wild chase involving the pursuit of the villain. Worked into this chase sequence are all the old gags, including the one in which the patrol wagon stalls on the tracks of an approaching train. On the whole, the picture is no better and no worse than the more recent A & C comedies, and its reception at the box-office should be judged accordingly:—

At the urging of Bud Abbott, his pal, Lou Costello buys a non-existent movie-studio from Fred Clark, a smooth-talking phony, who skips out of town with the money and heads for Hollywood with Lynn Bari, his girl-friend. There, Clark disguises himself as a famous European director and is hired promptly by one of the studios. Meanwhile the boys pursue him by hitching rides and, after numerous experiences, catch up with him in Hollywood, but they do not recognize him because of his disguise. To rid himself of the two, Clark hires them as stunt men and puts them in a serial sequence involving an airplane flight. With the aid of Maxie Rosenbloom, a henchman, Clark does everything possible to have the boys killed, but they manage to survive the ordeal. In the course of events, Clark's true identity is discovered and he decides to make a getaway after robbing the studio safe of \$75,000 in cash. Abbott and Costello surprise Clark and Lynn as they commit the robbery, but they manage to escape in a car. Hailing a patrol car loaded with Keystone Kops, the boys pursue the thieves and, after a hectic chase, trap them at the airport. It ends with the wind from the plane's propeller scattering the money all over the field and with all concerned scrambling for the bills.

It was produced by Howard Christie, and directed by Charles Lamont, from a screenplay by John Grant, based on a story by Lee Loeb. Family.

"The Good Die Young" with Richard Basehart, Gloria Grahame and John Ireland

(United Artists, February; time, 100 min.)

An interesting, though not too convincing, British-made crime melodrama, revolving around four men who seek to solve their problems by joining together to commit an armed holdup. The story, which switches from one character to another and details the events that brought about their individual troubles, is episodic, overlong and somewhat slow-moving. Moreover, it suffers from choppy editing. Despite these handicaps, however, it manages to hold one's attention well, mainly because of the good acting by the impressive cast. The film reaches high points of excitement in the closing reels, where the holdup takes place and where each meets death at the hands of his partners-in-crime. All in all, it shapes up as a passable adult program picture, with a better than average Anglo-American cast.

The story, which is set in London, opens with the four men on their way to rob a post office. Through a series of flashbacks, the circumstances that brought them together are revealed. Richard Basehart is shown as an ex-G.I. who returns to London from New York to bring back Joan Collins, his wife, whose neurotic mother (Freda Jackson) kept her from returning to him. He finally convinces his wife that she is better off without her mother but by this time lacks the funds to return home. John Ireland, a U.S. Army sergeant married to Gloria Grahame, a film star, returns to London on a 48-hour leave and discovers that she is having an affair with another man. He deserts her, but the love he had lost leaves him dejected. Stanley Baker, a prizefighter, had managed to save 1,000 pounds so that he could retire from the fight game and get a normal job. An accident, however, had left him crippled, and to make matters worse his savings had been lost when his wife stood bail for a worthless brother, who had fled the country. Laurence Harvey, an aristocratic young Britisher, had charmed Margaret Leighton, his wealthy wife, into meeting his gambling debts and worthless checks. She had finally become fed up with his unscrupulous tactics and had refused to help him any further. All four men had become friendly in a local pub, and it was Harvey who had conceived the holdup and who had induced the others to participate. The robbery is carried out without a hitch until Harvey, panicky, shoots a guard. This draws the police and as they make a getaway Harvey manages to kill both Ireland and Baker so that they will not have a share in the loot. Realizing that the killings had been deliberate and that he might be the next victim, Basehart takes enough money for transportation to New York and tells Harvey to keep the rest for himself. Harvey, however, corners him at the airport, and in an exchange of shots they kill each other.

It is a Remus Production, produced by Jack Clayton and directed by Lewis Gilbert, who collaborated on the screenplay with Vernon Harris.

Adult fare.

"Sabaka" with Boris Karloff, Nino Marcel, Reginald Denny and Victor Jory

(United Artists, February; time, 81 min.)

Produced in India and photographed in an unidentified color (prints are by Technicolor), this is a rather amateurish program adventure melodrama that may get by with the youngsters and uncritical adults. Its story about a young elephant boy's efforts to avenge the murder of his sister by a fanatical cult of fire-worshippers is juvenile, but it is actionful, and the scenes of wild animals stampeding through a forest fire are impressive. The proceedings, however, are not easy to follow, and most of the time one is in doubt as to what is going on. Boris Karloff, Reginald Denny and Victor Jory are the only members of the cast who are known to American audiences, but their roles are comparatively brief even though they are starred. The color photography is only fair at best; much of it is fuzzy:—

Nino Marcel, a courageous young elephant trainer in India, loses his sister and brother-in-law when they are burned to death in a forest fire started by June Foray, High Priestess of a maniacal cult of fire-worshippers, and Victor

Jory, her ruthless aide. The young mahout swears vengeance against the murderers and he sets out to break up the cult. But the Maharajah of Bakore, with whom he was on friendly terms, disbelieves the boy's story, and Boris Karloff, the Maharajah's general, opposes the young man on the grounds that he is interfering with military matters. The boy manages to capture the High Priestess and one of her followers, but they protest that they are merely entertainers. The maharajah censures the lad and releases them. Determined to prove that he was right, the boy follows the High Priestess into the jungle and eventually comes upon her as she and her cult perform their strange rites before a huge idol, named Sabaka. The priestess orders him to be seized and burned alive, but with the help of two pets—an elephant and a tiger, the lad gains his freedom, brings about the Priestess' death and puts an end to the cult by destroying the idol. This feat restores him to the good graces of his ruler.

It was written, produced and directed by Frank Ferrin. Harmless for the family.

"Women's Prison" with Ida Lupino, Jan Sterling, Cleo Moore, Audrey Totter, Phyllis Thaxter and Howard Duff

(Columbia, February; time, 80 min.)

A grim but effective program prison melodrama, well directed and acted. The cast names are impressive and should enhance its box-office value. Set in a prison that houses inmates of both sexes, and centering around a sadistic supervisor of the women's section who mistreats her charges until they revolt against her cruelty, the story, though depressing, grips one's interest from start to finish and holds one in suspense. Ida Lupino, as the cruel supervisor, turns in an outstanding performance. Equally effective, but in a sympathetic way, is Howard Duff as the patient prison doctor who tries to protect the convicts. Capable characterizations are provided by Jan Sterling, Audrey Totter, Cleo Moore and Phyllis Thaxter as the principal women prisoners. The highlight of the action is the riot that follows the death of Miss Totter, who had become pregnant after her husband, a convict in the men's section, had smuggled himself into the women's section; Miss Lupino, her job endangered by this incident, had tortured and beaten the distraught woman beyond endurance in an unsuccessful effort to find out how the husband had smuggled himself into the women's section. In contrast to "Unchained," which is reviewed elsewhere in this issue, this melodrama points up the damage done to the morale of prisoners by the lack of understanding on the part of prison officials:—

Sentenced to prison because of an unfortunate automobile accident that had caused the death of a child, Phyllis Thaxter, a housewife, is terrified by the new surroundings. The other women prisoners sympathize with her and resent the callous treatment accorded to her by Ida, the power-loving supervisor, who resented the fact that her charges had escaped the man-less life she had lived. Despite Duff's warning that Phyllis was emotionally upset, Ida's cruelties almost result in her near death from nervous shock, but Duff nurses her back to health with delicate skill. One day, Warren Stevens, a convict in the men's section, manages to smuggle himself into the women's section for a meeting with Audrey, his wife, who had been sentenced with him in connection with a robbery. This meeting results in Audrey becoming pregnant, and the situation alarms Barry Kelley, the warden, who is unable to make Stevens reveal how he got into the women's section. To save his own neck, Kelley warns Ida that she will lose her job unless she gets the information from Audrey. Ignoring Audrey's impending motherhood, Ida puts her through a vicious third degree grilling day and night and, in a fit of anger, beats her. This brings on a miscarriage and her eventual death. Infuriated, the women prisoners, led by Jan, stage a rebellion, overpower the matrons and capture Ida. Meanwhile Stevens smuggles himself back into the section, determined to kill Ida. Before he can harm her, however, the guards, using tear gas, reestablish control. Ida, terrified by the experience, becomes a raving maniac. It ends with Duff assuring the prisoners that immediate reforms will be instituted.

It was produced by Bryan Foy, and directed by Lewis Seiler, from a screenplay by Crane Wilbur and Jack DeWitt, based on a story by Mr. DeWitt.

Adults.

tion, both of New York; and the Pacific Coast Conference of Independent Theatre Owners, which went out of existence several years ago.

It appears that the purpose of this amendment is to enable the Department of Justice to bring into the case evidence it could not otherwise introduce.

Quick to blast this Government move was Abram F. Myers, National Allied's general counsel, who issued the following statement at the weekend:

"The motion to include various theatre associations, including Allied, as co-conspirators in the Southern California case was not unexpected in view of the mysterious influence which the interests who instigated and are supporting that lawsuit are exerting in the Department of Justice.

"So far as National Allied is concerned it has taken no action favoring of boycott or any form of restraint of trade. Allied and its leaders have exercised their right under the First Amendment to comment on the folly and ethics of supplying films for exhibition on television while the theatres are compelled to exhibit those pictures at a price.

"If the Department of Justice which has been so alert to protect the constitutional rights of others is now determined to deny free speech to the theatre owners, there must be a reason that has nothing to do with the law or the facts. The timing of the motion, in view of a recent announcement that the trial had been postponed until next September, indicates a purpose to afford Commander McDonald (head of Zenith Radio Corp.) ammunition for his propaganda campaign for toll TV.

"As a result of action taken in New York on Wednesday, the misrepresentations and distortions of fact in the pro-toll-TV propaganda will be exposed. McDonald's dream of hustling through approval of toll TV before the public can be acquainted with the facts will be shattered and this assist from the Department of Justice will do him little good."

"Long John Silver" with Robert Newton (DCA, February; time, 106 min.)

Photographed in CinemaScope and Eastman color, and produced in Australia, this is a very good pirate adventure melodrama, the kind that should thrill movie-goers of all ages because of its robust action. It is a sort of sequel to "Treasure Island" in that it continues the adventures of two of the important Robert L. Stevenson characters, namely Long John Silver and Jim Hawkins. Robert Newton, who played Long John in the Disney picture, repeats the same role in this film and he once again plays the part to the hilt; he is every inch a thorough scoundrel, but he manages to win some measure of sympathy because of the manner in which he protects young Jim Hawkins, played in fine style by Kit Taylor. There is good comedy throughout, and the clashes between the one-legged pirate leader and Captain Mendoza, an even more unscrupulous pirate chief, provide the proceedings with many thrills and much excitement. The terrifying encounter between young Jim and a vengeful blind man on Treasure Island will keep the spectator on the edge of his seat. Byron Haskin, who directed "Treasure Island," repeats his skillful work in this picture. The fine color photography and the panoramic sweep of the CinemaScope process add much to the lavish production values and scenic backgrounds:—

Stranded without a ship in Porto Bello, Long John hatches an elaborate scheme whereby he makes a pact with Mendoza (Lloyd Berrell), an evil rival, to loot the King's warehouse, but at the same time makes a secret deal with the Governor to rescue his daughter, who had become Mendoza's prisoner. Mendoza tries to doublecross Long John, but he and his men are beaten by Long John's pirates, who rescue the girl along with Jim Hawkins, Long John's former shipmate on Treasure Island, who had been pressed into service as a cabin boy for Mendoza. Noticing that young Jim wore a medallion that held the secret of the riches on Treasure Island, Long John renews his friendship with the lad and joins him on a ship headed back to England. His plan to seize the ship and head for Treasure Island is thwarted by the captain, and as punishment he and his men, along with Jim, are stranded on a nearby island, which

proves to be the secret stronghold of Mendoza. By setting the island afire and creating confusion, Long John manages to capture Mendoza's pirate ship, which takes them to Treasure Island. There, they are confronted by Israel Hands (Rodney Taylor), a blind cutthroat who, with three henchmen, had been stranded on the island years previously. Hands, who blamed Jim for his blindness, is determined to kill the lad. The murderous shooting that ensues is aggravated by the arrival of Mendoza and his men in a new ship. While Long John locates the treasure, Hands pursues Jim, only to lose his life in a fall from a cliff. Jim, however, is captured by Mendoza. To save the boy, Long John surrenders to Mendoza, but through a sly trick he is rescued by his men, who wipe out Mendoza and his forces. All return to Porto Bello with the fabulous treasure to live a life of ease. But when Connie Gilchrist, owner of a tavern, tries to hold Long John to his promise to marry her, he makes a hasty departure, accompanied by Jim.

It was produced by Joseph Kaufman, and written by Martin Rackin. Family.

"Many Rivers to Cross" with Robert Taylor and Eleanor Parker

(MGM, February; time, 92 min.)

A highly amusing frontier comedy, photographed in CinemaScope and Eastman color. The action takes place in the virgin forests of Kentucky in 1798, and the laughs are provoked by the predicaments Robert Taylor, a frontiersman, gets himself into when he is pursued by Eleanor Parker who resorts to all sorts of sly tricks to make him her husband, while he in turn exerts every effort to avoid marriage. There are strong comedy situations throughout, but the heartiest laughs come in the closing reels, where Shawnee Indians attack Eleanor and Taylor in a cave. To trap the last remaining Indian, Taylor makes believe that he is dead while Eleanor feigns hysteria to draw the Indian to them, but what she does not realize as the Indian draws closer to scalp her is that she had accidentally knocked Taylor unconscious. The theatre crowd at the preview screamed with laughter at this situation. Both Taylor and Miss Parker are very good in their parts, and so are the members of the supporting cast, headed by Victor McLaglen. Young folk, in fact everyone, should enjoy it immensely. The color photography, particularly in the woods, is very fine:—

Taylor, a Kentucky trapper, sets out for the Ohio hunting grounds. En route, he is attacked by several Indians but is saved by the sharpshooting of Eleanor, who happened to be in the woods. She induces Taylor to accompany her to her family's cabin so that she might treat a wound he had suffered. There he meets McLaglen and Josephine Hutchinson, her parents, and also her brothers, including John Hudson, Jeff Richards, Russell Johnson and Russ Tamblyn. Though restless, Taylor stays on with the family until his wound heals. Meanwhile Eleanor makes up her mind to marry him, despite her "understanding with Alan Hale, Jr., a bruiser. That night, Eleanor breaks a date with Hale and entices Taylor to an underground cave, where she persuades him to kiss her. This pleasant interlude is spoiled when she mentions marriage, and on the following morning Taylor prepares to leave. To hook him, Eleanor tells her family that he had insulted her in the cave. This results in a battle royal with her brothers, as well as Hale, in which Taylor emerges the victor, but he finds himself in a helpless position when McLaglen produces a shotgun and compels him "to do right" by his daughter. He marries Eleanor but leaves her immediately after the ceremony. She catches up with him in the woods and tags along. His efforts to ditch her finally succeed when she decides to leave him because of his attitude. This moves awakens his love, and he decides to go back to her. He catches up with her on the trail just as she is being pursued by Indians. He enters into a battle with the Redskins and, after exterminating them, realizes more than ever that his place is by the side of his wife.

Jack Cumimngs produced it, and Roy Rowland directed it, from a screenplay by Harry Brown and Guy Trosper, based on a story by Steve Frazee. Family.

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No. 6

THE INTERIM REPORT OF THE EDC

In a 14-page interim report dated January 31, National Allied's Emergency Defense Committee states that it will recommend to the Allied board of directors, at its mid-winter meeting in St. Louis on February 7 and 8, the adoption of a new plan whereby EDC members, and especially Allied's regional vice-presidents, "possessing a wide knowledge of distributor policies and practices in the areas covered by National Allied, could render a valuable advisory and conciliatory service to the members by attending regional meetings called to consider problems that have arisen with respect to any particular company."

The plan, as outlined in the report, would operate as follows:

"As an example, assuming that the Allied members in a mid-western territory are having difficulty in buying the products of a certain company on fair and equitable terms, and they believe that those terms are out of line with those prevailing in other areas, their leaders could invite the company's division manager or other executive to attend a meeting to discuss the matter. At the same time, they could invite a member of EDC (preferably from another territory) to sit in and render whatever assistance he can in adjusting the difficulty.

"The value of such a meeting would be that if the company's local sales representatives are insisting upon prices and terms which are not in keeping with assurances given by the general sales manager, or are out of line with those prevailing in other areas, the EDC member could so state for the exhibitors' information and, perhaps, the sales representatives' as well. And if the prices and terms in question are not out of line, or if modified terms and conditions are offered which are fair, and the EDC men will so state, the exhibitors can accept those terms with greater assurance knowing that they are acting on the best advice available."

The report notes that the EDC is recommending board approval of this procedure, "not as a complete solution of the problems dealt with in the Declaration of Emergency, but in the hope that it may help ease the strain in critical situations."

Commenting on the proposal made last November by Al Lichtman, 20th-Fox's director of distribution, for a meeting of exhibitor leaders with the presidents of the film companies, the report states that EDC members are "keenly disappointed" by reports indicating that no steps would be taken to arrange such a meeting until proposals for an arbitration system, "which have been gathering dust for several years," are disposed of.

"These leaders believe," continues the report, "that in order to secure permanent, substantial reforms in the policies and practices which threaten the destruction of so many theatres, and are undermining the whole industry, they must present their case to the executives having final authority. The sales heads, EDC believes, cannot take a detached view of the policies and practices which they have themselves devised, nor shed their indifference to ultimate harmful results to all concerned, so long as their companies' earnings remain high.

"First things should come first and EDC leaders are convinced that compared to working out fair and equitable methods of licensing films, based upon the ability of exhibitors to pay, so-called trade practices are but pinpricks and should not stand in the way of a prompt solution of the basic problem of film rentals. The first concern of the industry should be the sub-run or small town exhibitor who is required to pay 50% of his gross receipts in order to show a picture that has already run for eight weeks in the nearest key theatre. The entire subject of film prices should have the immediate, dispassionate consideration of men with the vision to see that the motion picture business cannot have a future unless health is restored to all its parts."

Included in the report are the results of a survey made by the EDC to ascertain whether or not 20th Century-Fox, Warner Bros., MGM and Columbia are living up to the assurances given by their sales managers that the exhibitors will be given fair and equitable deals, and that they will sell CinemaScope pictures on a flat rental basis to the smaller accounts that are accustomed to buying non-CinemaScope pictures flat.

The report points out that there was no unanimity of opinion on the question of whether or not these companies were living up to their assurances of "fair and equitable deals," for the Allied units in various sections of the country came up with different answers. Companies that received favorable reports in some sections were given unfavorable reports in other sections.

"Many of the reporting exhibitors," states the report, "evidently were more concerned with the promises of the four film companies to sell CinemaScope pictures flat than with any other question. That is because in the minds of the exhibitors buying CS pictures flat implies buying them at prices comparable with the flat prices charged for non-CS pictures of like quality.

"There is no virtue in mere flatness of price unless the price is one that the exhibitor can afford to pay; and the greater part of the dissatisfaction reflected by the replies has to do with the inability of the exhibitors either to buy flat at reasonable prices or to buy flat at all. . . .

"On the face of some of the questionnaires the question arises, What is a flat price? It is prompted by reports from certain territories that Columbia is telling exhibitors, 'Sure, we will sell you "Caine Mutiny" flat, but the flat price must be 50% of what you grossed on "From Here to Eternity."' In other words, according to reports, the exchanges are quoting, as a 'flat price' on 'Caine,' 50% of the receipts on one of the highest grossing pictures of all time. A hair-splitter may argue that since the amount is capable of ascertainment before the deal is made, it is a flat price, but it does not conform to any notion of such a price that any exhibitor ever entertained."

On the general question of "delayed availabilities," the EDC reports that "the serious curtailment of releases in recent years, coupled with the difficulties arising from the different kinds of prints and sound tracks now in use, has made the timely booking of pictures by all classes of exhibitors extremely difficult and has increased clearances and availabilities to unreasonable lengths."

(continued on back page)

"The Square Ring" with an all-British cast

(Republic, January 28; time, 73 min.)

Although it is handicapped by the fact that the players are generally unknown to American movie-goers, this British-made prizefight melodrama is a fairly good picture of its kind and should make an acceptable supporting feature on a double bill. It is a sort of backstage fight story, most of which takes place in the dressing room of a boxing arena and deals with the hopes and problems of the different fighters who are scheduled to box that night. The result is an effective and compact mixture of drama, comedy and tragedy that holds one's interest throughout. There are only a few fight sequences, but they have been staged realistically and are exciting. The characterizations are interesting, the direction and acting competent, and the backgrounds authentic.

The pivotal character in the story is Jack Warner, an official handler at the arena, but actually a guide and friend to the different contestants. These include Robert Beatty, a former champion whose marriage to Bernadette O'Farrell had gone on the rocks because of her insistence that he quit the fight game, and who hoped to regain her love after earning financial security in a comeback; George Rose, a punch-drunk veteran, who does not realize that his boxing days are over; Maxwell Reed, a good fighter, who is forced by his crooked manager to lose bouts; Ronald Lewis, a nervous novice facing his first professional fight; and Bill Owen, a happy-go-lucky lightweight, who boasts that his nose had never been damaged. Warner encourages and nursemaids them all. One by one they go into the ring, and each returns to the dressing room accompanied by either victory, defeat, rage or despair. Rose returns victorious, only to be informed that his license had been withdrawn lest another bout prove fatal to him. Lewis, defeated by his opponent's dirty tactics, quits the game on the spot. Reed, rebelling against his manager, wins his fight and, as a result, thugs prepare to beat up Joan Collins, his sweetheart, in retaliation, but he manages to get her out of the arena before they can harm her. Owen wins his bout, but he suffers a moral defeat because his opponent had succeeded in hitting him on the nose. Beatty, matched against a younger and faster man, takes a terrific beating but refuses to quit. When he sees his wife in the audience he becomes inspired and succeeds in knocking out his opponent. The effort, however, proves too much for him, and he dies in the dressing room from exhaustion.

It was produced and directed by Michael Relph and Basil Dearden, from a screenplay by Robert Westerby, based on a play by Ralph W. Peterson. It is a Michael Balcon production, presented by the J. Arthur Rank Organization.

Family.

"Battle Cry" with Van Heflin, Mona Freeman, Aldo Ray, James Whitmore, Raymond Massey, Nancy Olson, Tab Hunter, Dorothy Malone and Anne Francis

(Warner Bros., March 12; time, 149 min.)

Photographed in CinemaScope and WarnerColor, "Battle Cry" is a big and expensive production. Although it probably will not win much critical acclaim, it is a pretty good war picture of its kind and should make an impressive showing at the box-office, for it is based on the best-selling novel of the same name and has a well known cast. That it misses evaluation as a top entertainment is due to the fact that the story offers little that is either novel or convincing. Moreover, its running time of 149 minutes is much too long, and it is handicapped further by stereotyped characterizations, hackneyed dialogue and an episodic treatment. Still another drawback, insofar as the exhibitors are concerned, is the fact that the picture's moral suitability is limited to adult audiences, for the major part of the story, which deals with a company of World War II Marines from

the time they enter boot camp to the time they see action on Guadalcanal and Saipan, is concerned more with their lurid romantic involvements than with matters having to do with the war. Some of the sequences that deal with their amours are "sizzling hot," and there are times when what is shown is offensive to good taste. It is not until the last few reels that the footage is devoted to actual combat scenes, and this part of the action, though somewhat fanciful, is thrilling and exciting. The direction and acting are fine, and so is the color photography.

Briefly, the story opens in January, 1942, with a group of Marines heading for the Marine boot camp at San Diego. Included in the group are Tab Hunter, a refined boy just out of high school and engaged to Mona Freeman; Aldo Ray, a lumberjack with an eye for the women; and John Lupton, a quiet, studious young man. After a rigorous training period, the squad is attached to a battalion commanded by Van Heflin, a major, and placed in charge of James Whitmore, a tough but understanding sergeant. The rugged training routines, however, are relieved by liberties in San Diego. There, Hunter becomes infatuated with Dorothy Malone, a wealthy USO hostess who finds life with her stuffy husband boring, and who seduces the lad. Word of Hunter's involvement with Dorothy reaches Heflin, and he brings an end to the relationship by sending the boy home on a furlough, at which time he marries Mona. Meanwhile Lupton meets up with Anne Francis, and their platonic friendship turns into a deep love, but the association leaves him an emotional wreck when he discovers one day that she is a prostitute. When the battalion is sent overseas to New Zealand, Ray, who loved all women and respected none, makes a play for Nancy Olson, who rejects his improper advances after informing him that she is a war widow. Ray apologizes for his behavior, and their subsequent relationship turns into true love, during which she submits to him voluntarily. It is not until he learns of her pregnancy that he arranges to marry her. The rest of the story is concerned with Heflin's efforts to keep his men in fighting trim and to his inducing Raymond Massey, a general, to assign the outfit to front-line action. His request is granted by an assignment to the most dangerous sector of the Saipan campaign, where both Lupton and Heflin are killed in action and Hunter wounded seriously. Ray loses a leg. Hunter recovers from his injuries, but Ray becomes embittered and does not want to return to Nancy in his crippled condition. Whitmore, however, convinces him that Nancy's love will not be affected by the loss of his leg. It ends with Hunter returning home, and as he gets off the train a new group of Marine recruits brushes past him, headed for boot camp in San Diego.

It was directed by Raoul Walsh from a screenplay by Leon M. Uris, based on his own novel. No producer credit is given.

Adults.

"Ten Wanted Men" with Randolph Scott, Richard Boone and Jocelyn Brando

(Columbia, February; time, 80 min.)

Those who like blood-and-thunder melodramas of the West, where the characters fight to the death without getting a black eye or a scratch, should enjoy this one. Set against eye-filling scenic backgrounds, and photographed in Technicolor, its story about a fearless cattleman's efforts to bring law and order to his region is cut from a familiar pattern, but it has been handled well, and those who like Randolph Scott should find it to their satisfaction, for even though he suffers many beatings at the hands of the villains he triumphs in the end. There is some romantic interest but no comedy relief, for the action is grim and brutal throughout. The color photography is good:—

Having carved out a cattle empire in Arizona by the use of strong-arm tactics, Scott now decides to bring law and order to the territory. He sends for Lester Matthews, his brother, an attorney who comes to the region with Skip

Homeier, his son. On the day they arrive, Homeier meets Donna Martell, ward of Richard Boone, a secondary power in the locality, who hated Scott. This hate is transferred also to Homeier when he begins a romance with Donna, whom Boone planned to marry himself. Boone's resentment boils to the point where he imports professional gunmen, led by Leo Gordon, and organizes rustling forays against Scott's cattle. He arranges also for one of his desperadoes to force Homeier into a gun fight, with the result that Homeier is compelled to kill the man in self defense. Boone's cohorts swear that he had murdered the man, and Homeier is lodged in jail. Scott, convinced of his innocence, insists that he stand trial so that might be declared innocent legally. Homeier, concerned about the fairness of a trial, breaks out of jail. His father sets out to find him, only to be murdered by Boone's killers. The murder of his brother, and the frame-up against his nephew motivate Scott into going after Boone and his gang, and his first move is to organize the independent ranchers at a meeting in the home of Jocelyn Brando, a young widow with whom he was in love. Scott walks into a trap set by Boone, but he manages to shoot his way out and take refuge in Jocelyn's home, where the ranchers and the sheriff had gathered. In the events that follow, Boone and his gang resort to dynamite to blast the defenders out of the house. Their efforts, however, are unsuccessful, and in the final showdown all are wiped out by the lawful element. With law and order established, Scott marries Jocelyn, while Homeier takes Donna for his wife.

Harry Joe Brown produced it, and Bruce Humberstone directed it, from a screenplay by Kenneth Gamet, based on a story by Irving Ravetch and Harriet Frank, Jr.

Unobjectionable morally.

"Pirates of Tripoli" with Paul Henreid and Patricia Medina

(Columbia, February; time, 72 min.)

Fairly good program fare is offered in this Technicolor program adventure melodrama which, as the title indicates, centers around the swashbuckling activities of pirates. Set in the 16th Century and revolving around a pirate leader who comes to the aid of a beautiful princess whose kingdom had been seized by enemy hordes, the story follows a familiar pattern and offers little that is novel. It should, however, please the indiscriminating adventure-loving fans, for the action is swift from start to finish, with plentiful swordplay, fights and gun battles. Considering the time-worn material, the direction and acting are competent enough. The color photography is fine:—

When her kingdom of Misurata is overcome by the savage hordes of John Miljan, the Bey of Tunis, Patricia Medina, the ruling princess, flees to Tripoli to seek the aid of Paul Henreid, leader of an army of pirates. Henreid does not believe that she is a princess, even when she offers him a fortune in gold to recapture her kingdom, but when an attempt is made on her life by several assassins he quickly accepts her story as the truth, and agrees to use his ships and men to attack Miljan. Before he can do so, however, Miljan learns of the plan and uses his own fleet to blow up all of Henreid's ships in the harbor. To obtain new ships in Italy, Henreid accepts Patricia's plan to steal into her own palace and recover a fortune in jewels from a sunken palace vault. The mission succeeds, despite many obstacles, and Henreid, accompanied by Patricia, heads for Italy in a merchant ship. Maralou Gray, a female pirate in love with Henreid, becomes violently jealous over his attentions to Patricia and, in retaliation, tells Miljan of his plans. Miljan sends a warship to overtake the merchantman, and in the ensuing battle Patricia and the jewels are captured, while Henreid, wounded, is left for dead. Miljan sentences Patricia to death on the guillotine, and while elaborate plans are made for her execution, Henreid makes his way back to Tripoli and concocts a plan to set her free. He disguises two hundred of his pirates as caravan drivers

to enable them to slip into Misurata without arousing suspicion, and once there they surround the palace and start a full-scale battle. It ends with Henreid's forces emerging victorious, and with his becoming the King of Misurata when Patricia happily accepts his proposal of marriage.

It was produced by Sam Katzman, and directed by Felix Feist, from a story and screenplay by Allen March.

Family.

"The Racers" with Kirk Douglas, Bella Darvi and Gilbert Roland

(20th Century-Fox, February; time, 112 min.)

Thrills galore are served up in this highly exciting auto sports car racing melodrama, the action of which is ideally suited to the panoramic sweep of the CinemaScope process in which it has been photographed. Thanks to the excellent handling of the cameras and the equally expert editing, one is made to feel as if he is a participant in the dangerous sport as the racing cars jockey for position and swerve around hairpin curves at death-defying speeds. The several staged accidents that take place are of a type that will leave the spectator awe-stricken. What adds greatly to one's interest in the proceedings, as well as to the excitement and tension, is the fact that the races take place, not at a track, but over winding mountainous roads in France, Italy and Germany, providing the action with scenic backgrounds which, enhanced by the DeLuxe color, are breathtakingly beautiful. Of interest, too, is the story, which revolves around a self-centered, dare-devil driver whose risks cause his sweetheart untold anguish and whose rise to the top is marked by unfair tactics that endanger other drivers and almost cost him the love of his girl, until he sees the light. Kirk Douglas is fine as the brash and moody driver, and Bella Darvi is competent, if not outstanding, as his sweetheart. Good characterizations are turned in by Gilbert Roland and Cesar Romero, as Douglas' friendly competitors, and by Lee J. Cobb, as their manager. The plot has a number of effective dramatic situations and good touches of light comedy to relieve the tension. The picture's chief assets, however, are the remarkable racing sequences and the scenic beauty of the French-Italian Riviera:—

Douglas, who quit driving a bus to try his hand at sports car racing, enters the Grand Prix de Napoli with a home-built racer, in competition against the finest cars and drivers in the world. With his victory almost assured, he smashes up his racer by swerving off the road in order to avoid hitting a dog, owned by Bella, a ballerina. This incident brings him together with Bella, who buys another racing car for him and gives up her career to accompany him to different races on the continent. Douglas' expert driving comes to the attention of Cobb, manager of a famous automobile factory and its stable of top drivers, including Roland and Romero. Cobb hires him, but because he disregards orders he is kept out of competition for the first year. In due time, however, he proves himself to be one of the best drivers in the game, although his daredevil tactics endanger other drivers and make him decidedly unpopular. In the course of events, he is injured critically in an accident and is left with a crippled leg. Despite this handicap, however, he resumes his career and becomes the leading driver in the field. But his rise is marked by dirty tactics on the road and by considerable anguish suffered by Bella, not only because of his mean attitude, but also because of the risks he takes with his life. One day Douglas carries his disregard for the safety of others too far in order to win a race, and Bella, disillusioned, leaves him. A reconciliation is effected between them, however, when she attends the Grand Prix Italia and sees him deliberately sacrifice victory to go to the aid of Roland, who had crashed. This indication of his regeneration reawakens her love.

It was produced by Julian Blaustein, and directed by Henry Hathaway, from a screenplay by Charles Kaufman, based on the novel by Hans Ruesch.

Unobjectionable morally.

The question of "What company is hardest to get along with?" resulted in the following selections:

Area	Toughest	Next Toughest
Ohio	Paramount	Warner-Universal
Maryland	None named	
Iowa-Nebraska	Paramount	Warner-Universal
New Jersey	Paramount	Warner
W. Pennsylvania	Fox	Paramount-Universal
Wisconsin	Universal	Warner-Columbia
North Central	Warner	Paramount
Mid-South	Universal-Warner	Paramount-Columbia
Texas	Warner	
E. Pennsylvania	Paramount	Universal
New England	Fox	Warner
Kansas-Missouri	Paramount	Warner
Indiana	Paramount	Warner
Rocky Mountain	Warner	Paramount
Gulf States	Warner	Universal
Connecticut	Warner	Fox

The report adds that the company named in each instance "represents the consensus of opinion in the area and not necessarily the unanimous thought on the subject. It adds further that "the reason most often assigned for the choice is, 'prices and terms,' although uncivil treatment by sales forces is sometimes mentioned, as well as failure to adjust."

Under the heading "Top Pictures Out of Reach," the report had this to say:

"The familiar complaint that sub-runs and small town theatres cannot make a profit on top pictures because of the exorbitant terms demanded, runs through the replies like a scarlet thread. The small exhibitors assert that they cannot pay 50% of their receipts for any picture and come out whole; that they are forced to pass up great attractions in order to avoid a loss. Their claim is borne out in part by the fact that many memorable pictures released in recent years were not exhibited in thousands of the smaller theatres. Deduct the repeat engagements from the total engagements on any outstanding picture and the result will reveal how far short of the distribution potential the picture fell.

"From the information available to us, we can only conclude that the blow to a sales manager's vanity resulting from the acceptance of any terms less than 50% on such pictures is more painful than the monetary loss incident to passing up the account. But the loss to the exhibitor both in money and prestige is very great; and the entire industry suffers the loss of valuable good will when large segments of the public are denied the privilege of seeing the most publicized, and the best, pictures.

"This Committee is weary of the specious alibi that the subject of film rentals is purely an issue between the parties to a film deal and cannot be discussed, even abstractly, between the heads of distribution and exhibition. It is the over-shadowing economic problem of the industry and it clamors for attention. The squeeze on the exhibitors can be eased, industry tensions can be relieved, and the future prosperity of all industry branches can be assured by a statesmanlike attitude on the part of the leaders of both branches, involving no restraints of trade vulnerable to even the most vindictive guardians of the law.

"In only a few instances can the benefits of the tax relief voted by Congress be traced to the books of the sub-run and small town theatres, or even to the key independent theatres. Those benefits manifest themselves only in the ever-increasing profits of the film companies which now are breaking all records. It seems incredible that the responsible heads of those corporations should expose their companies to the charge that they have confiscated the benefits which Congress enacted at the behest of the theatres and for their preservation."

In concluding the report, the EDC members make no recommendation as to the action that should be taken in regard to Allied's proposed bill for Federal regulation of film rentals, explaining that they are of the opinion that the board should consider this important question "uninfluenced and unembarrassed by any premature expressions on their part."

"Prior to the board meeting," states the EDC, "copies of this report will be transmitted to the sales heads of the film companies in hopes that this will stimulate voluntary reforms in certain particulars. Certainly those sales heads who have given assurances of fair and equitable deals will want to trace to the source complaints involving their companies in certain areas. There is much evidence to the effect that the lines of communication between the home offices and certain of their branches still are not in good working order."

KEEN INTEREST SHOWN IN MAKELIM PLAN

As a result of this paper's report on the status of the Makelim Plan, which was published in the January 22 issue, a large number of subscribers have written to us expressing keen interest in the plan and a desire for more details so that they might sign contracts.

For information on how to participate in the plan, inquiries should be mailed directly to Mr. Hal R. Makelim, RKO-Pathé Studios, 9336 Washington Boulevard, Culver City, Calif. Mr. Makelim has assured this paper that all inquiries will receive his prompt attention.

"Smoke Signal" with Dana Andrews and Piper Laurie

(Universal, February; time, 87 min.)

Set against the majestic scenic backgrounds of the Grand Canyon in Colorado, and photographed in beautiful Technicolor hues, "Smoke Signal" should give more than ample satisfaction to the followers of Indians-versus-Whites melodramas. It has fast and exciting action, a misunderstood hero who proves himself to be a he-man, and a winsome heroine who recognizes the hero's fine character and stands by him to the end. It has considerable suspense, too, for the lives of the sympathetic characters are put in jeopardy, not only because of Indian ambushes, but also because of the dangers they face while making their escape in flatboats down a boulder-strewn rapids. The scenes of the hazardous ride down the swiftly-flowing river are thrilling. The story holds one's interest well, and the direction and acting are good, but most of the audience's satisfaction will be derived from the magnificent scenic backgrounds. The action takes place in 1852:—

(Capt.) William Talman, commanding a small Cavalry unit, heads for a fort on the banks of the Colorado River. Arriving there, he finds that Ute Indians had just attacked the fort, and that only nine of the original complement of 45 are alive. Included among the survivors are Piper Laurie, whose father, the commanding officer, had been killed in the battle; Rex Reason, her fiancé, an arrogant officer who had taken over the command; and Dana Andrews, a captured Army deserter, who had joined the Utes two years previously because he thought that they were being mistreated but who had left them after discovering that they were warlike and treacherous. Talman, to avoid a new Ute attack, plans to escape with the survivors by an overland route, but Andrews, acquainted with the country, advises him to escape down the river in flat-bottom boats. He accepts Andrews' advice, despite Reason's objections. The ride down the rapids is a superhuman task, made all the more difficult by Indian arrows that claim the lives of some of the men. Andrews proves himself a hero several times, but despite his invaluable aid Talman determines to hold him for court martial as a deserter. Meanwhile Piper falls in love with Andrews, thus creating considerable animosity between him and Reason. When the survivors of the party finally reach friendly territory, the men, grateful to Andrews, oppose Talman's determination to bring him to trial. Talman, fully appreciative himself, allows Andrews to escape, and he assures Piper that he will exert every effort to clear Andrews' name so that he might one day return to her.

Howard Christie produced it, and Jerry Hopper directed it, from a story and screenplay by George F. Slavin, and George W. George.

Family.

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No. 7

ALLIED TO SEEK FEDERAL REGULATION

At a three-day meeting held in St. Louis this week, National Allied's board of directors formally instructed its Emergency Defense Committee to seek the introduction and passage of the Allied bill for Government regulation of the motion picture industry, which bill was approved by the organization's convention in Milwaukee last October.

In a statement issued by the board, it was pointed out that the decision to seek legislative relief was arrived at reluctantly and in the conviction that all other measures for preserving the theatres have failed, and that as of the present date no alternative to legislation is in sight.

It was stated also that, before reaching its decision, the board had given full consideration to the EDC interim report, but since this interim report was based on a survey of conditions that existed one and one-half months ago, the board concluded that it was obsolete because conditions since then have grown steadily worse "due to the distributors' demand for at least 50 per cent of the gross for virtually all desirable pictures released since the survey was made and late reports concerning the failure of some companies to follow through on their promises to sell flat to their smaller accounts and on their assurances of fair and equitable terms to all."

The board voiced its belief "that the interest and sympathy of Congress can be gained because the crisis that has arisen in the motion picture industry does not involve merely a dispute between the distributors and exhibitors over the price of film" but also involves "arbitrary curtailment of production and the creation of a starved market which enables the film companies to impose upon the theatres film rentals so exorbitant and conditions of license so onerous as to threaten the forced closing of 5,200 sub-run and small town theatres with resulting loss to the American economy from the destruction of investments and unemployment."

Pointing to the fact that it is in the public interest to preserve the theatres now facing disaster since they are the only sources of motion picture entertainment for millions of people to whom the first runs in the large cities are either not accessible or beyond their means, the board declared that "depriving a large segment of the population, especially those in moderate circumstances, of such entertainment in the carrying out of a monopolistic scheme to restrict films to the high admission price theatres will not appeal to Congress as sound public policy."

The statement added that "the board's main reliance in engaging the sympathy and support of Con-

gress lies in the fact that the film companies, by steadily advancing film prices since April 1, by their palpable efforts to establish 50 percent of the gross as the standard price for motion pictures and by demanding double weekends, advanced admission prices and other numerous conditions on such deals, have nullified the intent of the tax bill passed last year and have confiscated the benefits of that measure.

"The Congressional proceedings establish beyond a shadow of a doubt that Congress intended that the tax measure should inure to the benefit of the theatres and preserve them for the American people. When it is explained to members of Congress that due to the film companies' lust for profits, the tax savings were drained off and that as a result most of the theatres are even worse off today than they were when the relief was granted, it is believed that the interest of Congress will be aroused to the point of indignation."

It comes as no surprise, of course, to read in the trade papers that the Allied decision to press for Federal regulation of film rentals is being roundly condemned in distributor circles. The distributors, however, can blame no one but themselves. Both the Allied leaders and the membership made it clear at the Milwaukee convention that they were most reluctant to seek Government regulation and, to avoid such a step, they wisely deferred immediate action on the proposal for almost four months in order to give the distributors ample opportunity to mend their ways and adopt live-and-let-live sales policies that would enable the theatres to earn a reasonable profit. But instead of making a sincere and serious effort to adjust the exhibitor grievances, most of the distributors have increased their excessive film rental demands and their imposition of harsh terms and conditions. If the distributors refuse to correct the inequities in their present sales policies, is it any wonder that exhibitors who are threatened with extinction should look to the Government for relief?

It should be noted that, despite its decision to resort to legislative action, Allied remains ready and willing to work out solutions to exhibitor grievances without Government intervention. This was made clear on Wednesday by Ben Marcus, Allied's outgoing president, who disclosed that he had received a telephone call that morning from Al Lichtman, 20th Century-Fox's director of distribution, who promised to renew his efforts to organize as soon as possible an industry-wide conference of company presidents, sales managers and exhibitor leaders for a discussion of mutual problems. Marcus said that if the differences between exhibition and distribution can be straightened out at such a meeting, Allied would in all probability abandon its efforts to seek passage of its bill.

(continued on back page)

"The Long Gray Line" with Tyrone Power and Maureen O'Hara

(Columbia, March; time, 138 min.)

A highly sentimental West Point drama, one that is sure to strike a responsive chord with the great mass of movie-goers, even though some arty-minded critics may look upon it as being too "sticky." Photographed in CinemaScope and Technicolor, its autobiographical story traces the career of Marty Maher, a Irish immigrant, who came to West Point in his early twenties to work as a waiter, became an enlisted soldier, and remained at the Point for the next fifty years as assistant athletic director, as well as the friend and father-confessor of the many cadets who crossed his path. Despite its long running time, which could stand some judicious cutting, it is the type of picture that holds an audience captivated from start to finish, for it is rich in situations that are heart-warming, tender and human. Many of the situations will leave even blase patrons with a lump in their throat, but mixed in with the tears are deft touches of pleasant comedy and humor that have been applied by director John Ford with a knowing hand. Under Ford's expert manipulations, Tyrone Power turns in an outstanding performance as Maher, and both as a tempermental young man and as a mellow old man he gives the characterization qualities that endear him to the audience. Equally good is Maureen O'Hara, as a young Irish cook, whom Power meets and marries at the Point. Their courtship gives the film some of its most delightful humorous moments, and their subsequent life together is replete with tender sympathy and heart-tugs that will go straight to the heart of the spectator. Ward Bond, as Power's superior, and Donald Crisp, as his bombastic father, are among the others in the fine cast who contribute excellent characterizations. Not the least of the picture's assets is the depiction of cadet life at West Point. The magnificent grounds and buildings, the adherence to traditions, and the full dress parades are a feast to the eyes as caught by the CinemaScope camera. The big exploitation campaign being given to the picture by Columbia, coupled with the favorable word-of-mouth advertising it is sure to receive, should make it one of the top-grossing attractions of the year.

The story opens in 1903 with Power, just off the boat from Ireland, securing a job as a waiter at West Point. When the damages he must pay for breaking dishes exceeds his pay, he enlists in the Army to avoid the charges and is assigned to a detachment of enlisted men serving at the Point. His quick temper gets him into a scrap with one of the cadets, and in this way he comes to the attention of (Capt.) Ward Bond, the Academy's athletic director, who makes him his assistant. Bond, noticing that Power is attracted to Maureen, another Irish immigrant employed by him as a cook, encourages a romance that culminates in their marriage. The young couple start married life in a home on the grounds, and within several years Maureen uses their savings to bring over from Ireland Donald Crisp, Power's father, and Sean McClory, his younger brother. Tragedy strikes when their first born dies soon after birth and they learn Maureen must remain childless. Accepting their fate, they lavish their affection on the different cadets as if each was their very own, devoting themselves in particular to Robert Francis, son of Betty Palmer and William Leslie, whose marriage they had encouraged years previously. The boy had grown up in their household

and they look upon him as a foster son, but on the eve of his graduation he violates Academy regulations and, true to the honor system, resigns. He redeems himself, however, by enlisting in World War II and distinguishing himself. With the passing years Maureen dies and Power, now in his seventies, lives alone. When he comes up for retirement, he complains to the President, whom he knew as a cadet, and is permitted to remain at the Academy in a civilian status. It ends with the entire cadet corps surprising Power by a full dress parade in his honor.

It was produced by Robert Arthur from a screenplay by Edward Hope, based upon "Bringing Up the Brass," by Marty Maher and Nardi Reeder Campion.

Family.

"White Feather" with Robert Wagner, Debra Paget, Jeffrey Hunter and John Lund

(20th Century-Fox, February, time, 102 min.)

Replete with the kind of action one expects to find in Indians-versus-whites melodrama, and enhanced by color photography and by the sweep given to the proceedings by the CinemaScope process, "White Feather" should give ample satisfaction to the general run of audiences. The story, which is set in Wyoming in 1877, and which deals with the tensions created when the U. S. Cavalry seeks to move the Cheyenne Indians to a territory further south, holds one's interest throughout, and the many exciting situations build to a thrilling climax in which two rebellious young warriors, defying their Chief, challenge an entire cavalry detachment to do battle with them. There is considerable suspense in this sequence because of the possibility that the suicidal action of the two warriors might lead to a general Indian uprising. Robert Wagner, as a courageous young frontiersman; Jeffrey Hunter and Hugh O'Brien, as the hot-headed warriors; Debra Paget, as an Indian maiden who falls in love with Wagner; and Eduard Franz, as the peace-loving Chief and father of Hunter and Debra, are highly competent in their individual characterizations. The color photography, with prints by Technicolor, is excellent and does justice to the beautiful scenic backgrounds:—

Riding to Fort Laramie across Indian-infested range country, Wagner comes upon the body of a scalped prospector. He brings the body to the fort, where John Lund, the colonel in command of the U. S. Cavalry, informs him that the region was tense because the Cheyennes, unlike other tribes in the area, would not approve a peace treaty that would move them further south. Wagner finds lodging in a store owned by Emile Meyer, a mean fellow who mistreated Virginia Leith, his pretty daughter. While riding near the fort, Wagner and Virginia are surrounded by a party of Cheyenne warriors led by Hunter and O'Brien, but when Wagner shows no fear he and Virginia are not molested. That night Hunter comes to the fort with Debra, his sister, and invites Wagner to visit the Cheyenne village. Lund urges Wagner to accept the invitation in an effort to establish friendly relations with Franz, Hunter's father. Once at the village, Wagner strengthens his friendship with Hunter and hears Franz tell his people that he had decided to sign the treaty. Hunter rebels against this decision, and the Chief asks Wagner to bring Lund to the village to persuade Hunter to reconsider. Before departing, Wagner, mutually attracted to Debra,

kisses her goodbye. O'Brien, witnessing the kiss, becomes violently jealous and goes to the fort to kill Wagner, but he is captured after killing a guard. Debra, disowned by her father for loving a white man, comes to Wagner for protection. Meanwhile Hunter steals into the fort, kills another guard and frees O'Brien. Despite these happenings Wagner leads Lund and a detachment of cavalry to the village where the chief signs the peace treaty. Hunter and O'Brien, remaining rebellious, challenge the entire cavalry to do battle with them. Despite their taunts, Lund, seeking to avoid an uprising, delegates Wagner to reason with them, but his efforts are to no avail. The game of nerves is ended when O'Brien, about to take unfair advantage of Wagner, is shot dead by the Chief. Hunter, in a final gesture of defiance, rides headlong into the cavalry and is shot dead. Though saddened by the death of his son, the Chief finds happiness in the knowledge that Debra will find a fruitful life as Wagner's wife.

It is a Panoramic production, produced by Robert L. Jacks, and directed by Robert Webb, from a screenplay by Delmer Daves and Leo Townsend, based on a story by John Prebble. Family.

**"Timberjack" with Sterling Hayden,
Vera Ralston, David Brian
and Adolphe Menjou**

(Republic, no rel. date set; time, 94 min.)

A fair outdoor action melodrama, photographed in the Trucolor process. The story itself is trite, and the treatment ordinary, but it probably will get by with the indiscriminating action fans, for the pace is adequately lively and it has more than a fair share of rugged fisticuffs. The direction, however, is pedestrian, and so is the acting; the characterizations are not only stereotyped but they lack conviction. In the picture's favor is the beautiful outdoor scenery of western Montana and Glacier National Park, where the action was shot on location. The color photography is very good:—

Returning to his native Talka River section in Montana, Sterling Hayden learns that his father had died under mysterious circumstances. He learns also that Vera Ralston, his boyhood sweetheart, is now the owner and singing star of a deluxe cabaret patronized by timberjacks employed by a powerful logging company headed by David Brian, a mean fellow. Vera is sympathetic to Hayden but doubts his suspicions that Brian had killed his father. When Hayden endeavors to continue his father's timberland business, he meets with violent opposition from Brian, who denies him railroad facilities on a false claim. Hayden denies the claim and enlists the aid of Chill Wills, an old friend, and Adolphe Menjou, Vera's father, to get his timber to the market. Brian imports city goons to wreck Hayden's timber-floating operations, and in the process he secretly murders Menjou. Aided by Hoagy Carmichael, her piano-playing assistant, Vera discovers that Brian, who sought to marry her, had murdered her father. He attempts to kill her to keep her quiet. Hayden comes to her rescue and, in a showdown gunfight, kills Brian. The goons are driven out of the section, Hayden resumes his operations, and Vera, giving the cabaret to Carmichael, marries Hayden.

It was produced and directed by Joseph Kane, from a screenplay by Allen Rivkin, based on a novel by Dan Cushman.

Unobjectionable morally.

"Cinerama Holiday"

(Cinerama Corp., special; time, 119 min.)

Like the first Cinerama production, this second presentation is more or less a glorified travelogue, and from the entertainment point of view is just as good. Even if one has seen the process, there is much in this presentation that will startle and thrill them and make them feel as if they are participants in what they see on the screen. Aside from the material being fresh, however, this reviewer saw no perceptible technical advance in the process itself; the flaws that were prevalent in the exhibition of the first presentation have yet to be eliminated. For example, there still seems to be some difficulty in synchronizing the dividing lines between the three pictures thrown on the giant curved screen from as many projectors to dovetail into one big picture. It is true, however, that this flaw is not serious enough to impair one's enjoyment of the picture as a whole. Still another flaw that remains is that parts of the picture appear distorted to those view it from seats that are off dead center. The further one's seat is off center, the greater the distortion.

In its present form, Cinerama remains as process that is suitable only for specially-equipped theatres in large metropolitan centers. It is impractical for the general run of theatres, because of the prohibitive cost of the installation, as well as the cost of operation — manpower for three projection booths are required, in addition to a picture-control engineer and a sound-control engineer. Still unproved is whether or not Cinerama, as presently constituted, can be adapted to a dramatic story. This seems unlikely, as indicated by the fact that a third presentation, "Seven Wonders of the World," which is now in production, will also be a travelogue type of picture.

As for "Cinerama Holiday," the program includes a highly thrilling plane ride over the Swiss Alps; a hair-raising ride on a bobsled run; an outdoor ice floor show; glimpses of Las Vegas and its lavish gambling salons; scenes of the American continent as seen from the vista-dome of a speeding train traveling eastward from California; a jazz band parade in New Orleans as Negroes return from a funeral (this is in questionable taste and may provoke complaints from the Negro race); a colorful county fair in New Hampshire; a ride up the funicular railway to the Alpine heights, and a thrilling descent down the snowy mountains followed by hundreds of skiers; a visit to Paris, taking in the well known sights of the city, including among others High Mass at Notre Dame, the Paris Opera, the Louvre, a Guignol puppet show and a night-club floor show at the Lido; a party with skiers in a Swiss tavern; a visit to the nation's capital in Washington; and a tremendously exciting flight in a Navy jet plane, with take-offs from and landings on the deck of an aircraft carrier. All this is tied together by a thin story concerning a young American couple who go to Europe for a sightseeing tour while a young Swiss couple make a similar tour in the United States. As can be expected in a production of this type, some of the sequences are highly thrilling and interesting while others border on the tedious, but on the whole it is a vastly entertaining show. The Technicolor photography is excellent, except that at times there are variations in the color shades of the three images that make up the picture.

It was produced by Louis de Rochemont, and directed by Robert Bendick and Philippe de Lacy.

Mr. Lichtman is to be commended for his apparent sincere desire to bring about a solution to the grievances that are keeping distributor-exhibitor relations in a constant turmoil. As it has already been stated in these columns, it is to be hoped that he will succeed in arranging this conference, for the need to compose intra-industry differences has never been greater. And if the industry leaders will attend such a conference with a will to cooperate and to be fair and just, they may very well accomplish what lawsuits and legislation could not accomplish.

SHOR ELECTED PRESIDENT OF ALLIED

At its final session on Wednesday, National Allied's board of directors elected Rube Shor, of Cincinnati, as president of the organization, to succeed Ben Marcus, who was compelled to decline a second term for reasons of health and business.

Other officers elected include Irving Dollinger, of New Jersey, as treasurer; Julius Gordon, of Beaumont, Texas, as secretary; and William Carroll, of Indianapolis, as recording secretary. Abram F. Myers was named once again as board chairman and general counsel.

Other important actions taken by the board include approval of a plan to render advisory and conciliatory service to members at regional meetings called to consider problems that arise with respect to any particular film company (details of this plan were outlined in last week's issue); the naming of Ben Marcus, Jack Kirsch, Benjamin Berger and Abram F. Myers as a committee to meet with a committee representing the Theatre Owners of America to discuss possible cooperation between the two organizations in support of Allied's "Declaration of Emergency"; and approval of continued support of COMPO. With regard to COMPO, however, the board made it clear that it will demand that that all-industry organization join the fight against toll TV. Mr. Marcus told the press that if a decision has to be made as to whether COMPO or the toll TV campaign should receive financial support, Allied would have to choose the latter.

MORE ON THE TOLL TV CAMPAIGN

That the battle against toll TV is of primary concern to the country's exhibitor leaders was indicated this week by the fact that it was the subject of three major addresses, two of which were delivered at the Allied Drive-In Convention in St. Louis by Truman Rembusch, co-chairman of the Joint Committee on Toll TV, and Harold Wolff, the committee's public relations counsel. The third speech was made before the Advertising Club of Hartford, by Herman M. Levy, TOA's general counsel. Additionally, the subject was dealt with at great length by Abram F. Myers, Allied's board chairman and general counsel, in his annual report to the Allied board.

Limited space does not permit presentation of the many sound arguments put forth by these leaders to tear down the strong campaign being carried on by the proponents of subscription TV to sell the idea to Congress, to the American people and to the Federal

Communications Commission. Just how effective this campaign has been may be gleaned from some of the remarks made by Mr. Wolff who, as an expert in public relations, knows what he is talking about.

"The campaign to put over subscription television in this country," said Wolff, "is one of the most successful public relations campaigns we have ever seen — well conceived, heavily financed and skillfully executed. The best sources in Washington, Hollywood and New York indicate that this propaganda campaign has convinced many, many people that subscription television would be in the public interest, so that if a decision had to be made today, it undoubtedly would be in favor of toll TV.

"Finally, there is tremendous pressure through the press, through speeches and through the mails, from powerful lobbyists, and from Congress itself, that a decision in this matter should not be delayed, but should be made at the earliest possible time."

In giving a thorough analysis of the arguments in favor of toll TV and of their effect on the public, Mr. Wolff directs these words of caution to the exhibitors:

"By glib generalization, by carping criticism, by shrewd manipulation of words and half-truths, the notion has been sold to a large segment of the American public that toll TV is in the public interest. Don't underestimate the pressure that results when someone dangles such an attractively wrapped package before people. Don't forget that until a few weeks ago, when your Joint Committee on Toll TV swung into action, there was no one interested in setting the record straight, no one to weigh the arguments, and to ask the relevant questions."

Mr. Wolff concluded his speech with these remarks:

"There are many people who think that a showdown on toll TV is a long way off. When two members of my staff and I were in Washington last week on this problem, we were told that the flow of letters into the FCC demanding immediate and favorable action on toll TV is greater than it has ever been on any other subject. There has been pressure from Congress for action, and last week the Magnuson committee addressed a letter to the FCC complaining about the delay in reaching decisions of this type. Every week some new group joins forces with the toll TV proponents. A few weeks ago it was Ralph Bellamy of Actors Equity. Last week it was the National Boxing Association. These are the fruits of the tremendous public relations program we have described. Action to counteract this campaign is long overdue. It isn't too late, but it is very late.

"To those who don't believe toll TV will work, I want to say that I don't think that is the question. If they receive permission from the FCC to put scramblers in the TV stations, to put first-run Hollywood movies on TV screens, to move the box-office to the living room, the chaos that will ensue throughout the entertainment world is horrible to contemplate. To those of you who say that toll TV is impractical and that if they try it, they and their investors will lose their shirts, I say that many exhibitors won't last long enough to find out. The time to do something about it is now."

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**Vol. XXXVII****SATURDAY, FEBRUARY 19, 1955****No. 8****ATTENTION: JAY EMANUEL**

In the January 26 issue of "Motion Picture Exhibitor," under the heading "About Old War Horses and Cockleburrs," my friend Jay Emanuel, publisher of that trade paper, has taken a poke at me for my criticism of the statement made by Barney Balaban, president of Paramount Pictures, in a four-page advertisement that was inserted in all the trade papers some six weeks ago. In that statement, Balaban claimed that VistaVision was a drawing factor at the box-office, and as proof of it he pointed to the outstanding business done by "White Christmas."

My criticism of Balaban's statement appeared in the January 8 issue of HARRISON'S REPORTS, under the heading of "Balaban's Pipe Dream," and I said that Balaban is either kidding himself or insulting the intelligence of the exhibitors, for, in pointing to the top grosses earned by "White Christmas" as evidence that VistaVision means something to the exhibitors "in terms of increased theatre admissions," he gave no credit whatever to the undeniable drawing power of Bing Crosby and Danny Kaye, the principal stars of the picture, nor did he mention the lure of Irving Berlin's name or of the song "White Christmas" itself.

I pointed to this omission as another example of the deceit Paramount has practiced consistently, ever since it introduced VistaVision to the trade last March, in an effort to build up the process as being something more than the mere technical photographic improvement that it is—an improvement that is not noticeable enough to the average movie-goer to make any difference at the box-office. I stated further that this specific example of deceit by which Balaban is trying desperately to convince the exhibitors that VistaVision is of itself a box-office factor "certainly has all the earmarks of the opening gun in a campaign to persuade the exhibitors to come through with higher rentals for pictures that have been photographed in VistaVision."

In criticizing me for finding fault with Balaban's statement, Jay labels my editorial a "tirade" and, without quoting my remarks so that his readers may judge for themselves, prejudiciously states that the reproduction of what I had to say "would serve no useful purpose, for any impartial judge could only come to the conclusion that Pete is out to 'get' Barney Balaban." This charge is so utterly ridiculous that it does not deserve to be dignified with a reply.

It is significant to note, however, that while Jay saw fit to criticize me for criticizing Balaban, nowhere in his remarks does he say anything about what prompted my criticism of Balaban—the deceit that he and his associates are practicing to mislead the exhibitors on the value of VistaVision as a box-office factor. This is stated clearly in my remarks, and it is the "meat" of my editorial, but Jay, for reasons best known to himself, passes it by as if it never existed. Why, if he is so intent on defending Paramount, hasn't he endeavored to refute the many charges of deceit that I have levelled against the company? Could it be that he has come to the realization that his own publication has dutifully printed much if not all of the misleading propaganda put out by the Paramount organization and is therefore in the embarrassing position of having been of aid in its campaign of deceit?

The one thing that Jay did not hesitate to take up was my remark that Balaban's statement about VistaVision being a drawing factor at the box-office "has all the earmarks of the opening gun in a campaign to persuade exhibitors to come through with higher rentals for pictures that have been photographed in VistaVision." This, charges Jay, is "a self-created imaginative bogeyman claim."

With all due modesty, I feel that I have been serving the exhibitors faithfully for almost thirty-six years, and in my efforts to prevent the distributors from putting anything over on them I frequently find it necessary to express my opinions on the possible outcome of certain matters. To the fullest extent possible, I have always tried to base my judgment on logical reasoning, and I followed that rule in expressing an opinion that Paramount was laying the ground for a hike in its film rental demands.

Jay, of course, has a right to disagree with my opinion, but whether or not it was a "bogeyman claim," as charged by him, may be gleaned from the joint report of the large and small drive-in film clinics at the National Allied Drive-in Convention, which was held in St. Louis last week and which was attended by more than six hundred exhibitors.

This report was made to the convention by Julius Gordon, of Texas, who, after calling some of the distributors "octopi sucking blood out of the exhibitor system," vehemently charged that "the company with the most insatiable lust for blood and strongest tentacles is Paramount," and reported that, in particular, the sales policy on "White Christmas" was denounced. He added that the exhibitors attending the clinics unanimously wanted Paramount, as well as Warner Bros., cited for their "ruthless and confiscatory policies."

If my opinion was a "bogeyman claim," how can Jay explain the drastic charges made against Paramount by the hundreds of exhibitors who came to the St. Louis convention from all parts of the country? And let us bear in mind that these exhibitors, in charging Paramount with being the toughest company in the business, have done so within six weeks after Balaban's statement that VistaVision means something to the exhibitors "in terms of increased theatre admissions."

In an apparent effort to temper his criticism of me, Jay had this to say in his editorial:

"I have never known Pete to sell his soul. What he says, he thinks! Even though every now and then, like most enthusiasts, he goes off on a flight of thinking that sometimes isn't well thought out. It is sort of like, old war horse that he is, catching a cocklebur under his rear extremity where he can't get at it, so he goes charging about all over the place kicking and flailing at everything. We can forgive him these tantrums, for we know that if we could just get hold of him for a minute and remove the cocklebur, he'd be the first guy to grin and make up. There is no evil in Pete!"

My advice to you, Jay, is to stop concerning yourself with cockleburrs that might get caught under my rear extremity. There are much more important areas to which you should devote your attention to help rid the industry of the deceit and avariciousness with which it is plagued and which threaten its very existence.

**"East of Eden" with Raymond Massey,
Julie Harris and James Dean**

(Warner Bros., April 9; time, 115 min.)

Based on John Steinbeck's best-selling novel of the same name, and photographed in CinemaScope and WarnerColor, with prints by Technicolor, there is no denying that "East of Eden" is an artistic achievement from the viewpoints of production, direction and acting. Class picture-goers, particularly those who seek the unusual in screen entertainment, will find it a generally rewarding dramatic experience, even though there is much about the picture that is far from flawless. But whether or not the rank-and-file movie-goers will go for it is questionable, for it is a morbid and somber melodrama, centering mainly around the emotions and motives of a highly neurotic young man whose moody, sometimes violent, behavior stems from the fact that he is jealous of his well-adjusted twin brother, that he fancies himself unloved by his stern, religious father, who seems to favor his brother, and that he discovers that his mother, whom he believed to be dead, is the madam of a house of prostitution in a town nearby. It is like a case history from a psychiatrist's files and, as such, may prove somewhat complex to many of the picture-goers. James Dean, a newcomer to the screen, is very effective as the neurotic youngster, but his speech and mannerisms are so like Marlon Brando's that it serves to distract from the characterization. Raymond Massey is excellent as the father who does not understand his neurotic son, and Julie Harris is outstanding as the girl who loves the normal brother but is drawn to the maladjusted one because of his need for love and understanding. Burl Ives and Albert Dekker are among the other players who contribute fine supporting roles, but the cast as a whole is lacking in names that will mean anything on a marquee. The story takes place in a West Coast town in 1917, and the settings, the fine color photography and the unusual camera angles aid in sustaining the melodramatic mood:—

Briefly, the story presents Massey as a rather stern, bible-reading farm owner with twin teen-aged sons, James Dean and Richard Davalos. Massey is partial to Richard, a normal well adjusted lad, but is constantly irritated by the neurotic behavior of James. Moody because he believes that his father does not love him, James becomes even more emotionally upset when he discovers that Jo Van Fleet, his mother, whom he believed to be dead, was the madam of a house of prostitution in a town nearby. But when he learns from Burl Ives, the town's understanding sheriff, that his father was not responsible for his mother's wayward activities, he determines to win his love and labors hard on the farm. When Massey suffers a severe financial loss on a crop of lettuce, James secretly obtains \$5,000 from his cynical mother and invests it with Albert Dekker in a bean speculation deal in the hope of making a big profit out of increased prices caused by the advent of war with Germany. The deal proves successful, and James arranges a surprise birthday party for his father, at which time he hands him the profits as a gift. Massey's refusal of the gift because of his dislike for war profiteering, coupled with the fact that his father shows extreme pleasure when Richard announces that he had become engaged to Julie Harris, leaves James overcome with disappointment. He becomes enraged when Richard calls him wild and vicious and, to get back at him, takes him to the house of prostitution to meet their mother. The shock of this revelation causes Richard to go on a raving drunk and to join the Army to get away from it all. This sudden change in Richard causes Massey to suffer a stroke that leaves him paralyzed. Julie, who understood James' basic problem and who had learned to love him, saves the family from further torture by inducing James to express his love to his father, and by persuading the dying Massey to forgive and accept the young man.

It was produced and directed by Elia Kazan, from a screenplay by Paul Osborn.

Strictly adult fare.

"Doctor in the House" with an all-English cast

(Republic, no release date set; time, 92 min.)

A highly amusing British-made comedy, photographed in Technicolor. Although it is a natural for art houses that specialize in British imports, it should go over well also in the general run of theatres, for its down-to-earth-comedy is of a type that will be understood and appreciated by all. The story, which is set against a medical school background, revolves around the adventures and misadventures of four medical students who room together and remain close friends throughout their five years of training at a large London hospital. Their experiences, romantic, medical and otherwise, are delightfully humorous for the most part, but, despite its lighthearted mood, it treats sympathetically with the trials and tribulations they must endure before they can become qualified doctors. The direction is expert, and the acting of the all-British cast is top-notch, but since the players are generally unknown to American audiences the picture will require a good selling campaign. The production values and the color photography are first-rate.

The principal role is played by Dick Bogarde who, from the day of his entry into St. Swithin's Hospital as a student to his first day as a qualified doctor, five years later, not only achieves a medical education but also masters such other hazards as frightening surgeons, over-knowledgeable patients, pretty nurses and the pranks of his own companions. These include Donald Sinden, Donald Houston and Kenneth More, experienced students who start level with him because they had failed to pass their preliminary examinations. Only More is not concerned about his failure, for his grandmother's estate provided for him to receive one thousand pounds a year while training as a medical student, and he could see no point in giving up this pleasant income. These three worthies take Bogarde under their collective wing and, under their guidance, he soon finds himself living harder, faster and more furiously than most of the other students. Their eventful five years together are marked by many amusing experiences, as well as several that are dramatic. Bogarde, however, manages to complete the course in spite of his companions and of such other distractions as his landlady's over-amorous daughter and a glamorous fashion model. It is only when he finally qualifies as a doctor that Bogarde realizes sadly that his uproarious days as a medical student are over.

It is a J. Arthur Rank Organization presentation, produced by Betty E. Box, and directed by Ralph Thomas, from a screenplay by Nicholas Phipps, based on the novel by Richard Gordon.

Unobjectionable morally.

**"Captain Lightfoot" with Rock Hudson,
Barbara Rush and Jeff Morrow**

(Univ.-Int'l, March; time, 91 min.)

Photographed in CinemaScope and Technicolor, "Captain Lightfoot" shapes up as a fairly good, if not exceptional, costume adventure melodrama. It is the sort of picture that should give ample satisfaction to the general run of audiences, despite the fact that they probably will forget it soon after they leave the theatre. Set in the Ireland of a century ago, when the country was seething with rebellion against the British rule, the rather complicated story centers around a young Irish patriot who becomes the rebel leader's first lieutenant and who soon finds himself involved in all sorts of adventures, including a romance, while carrying on the fight against the English. The pace is sometimes slowed down by too much talk, but the deeds of derring-do, though somewhat incredible, are plentiful and should please the action fans. The direction and acting are adequate. The picture was shot on location in Ireland, and the scenic backgrounds, enhanced by CinemaScope, are a treat to the eye:—

To help support the activities of a group of Irish rebels pledged to cast off the iniquitous British yoke, Rock Hud-

son resorts to robbing the rich. He is recognized by one of his victims and flees to Dublin, where he joins up with Jeff Morrow, the rebel leader, who admires his capabilities and makes him his chief aide. Morrow's activities included the operation of a fashionable gambling hall, the proceeds of which were used to support the fight against the British. While going through the process of being trained as a gentleman and swordfighter, Hudson falls in love with Barbara Rush, Morrow's spirited daughter. He also becomes enmeshed in the local affairs of Dublin and, as a result, becomes involved in several duels. His stature in the rebel organization increases and in due time he is compelled to take over full command when Morrow is forced to go into hiding after killing an English official. A foolhardy attempt by Barbara to visit her father results in his imprisonment by redcoated dragoons who had followed her. In a daring ruse to free Morrow, Hudson disguises himself as a Trap-pist monk and makes his way into the prison, only to learn that Morrow had already escaped. He himself, however, is taken prisoner and sentenced to death for aiding the escape. In the hectic events that follow, Morrow, aided by his rebel forces, storms the prison and helps Hudson to gain his freedom. It all ends with Hudson preparing to marry Barbara and to resume his activities against the British.

It was produced by Ross Hunter, and directed by Douglas Sirk, from a screenplay by W. R. Burnett and Oscar Brodney.

Family.

"New Orleans Uncensored" with Arthur Franz and Beverly Garland

(Columbia, March; time, 76 min.)

A fair gangster-type melodrama that should serve well enough as a supporting feature in double-billing situations. Its story of labor racketeering and hijacking on the New Orleans waterfront is fashioned along familiar lines, offers few surprises, and is peopled with characterizations that are stereotyped, but it offers enough suspense, fights, shootings and killings to satisfy those who enjoy pictures of this kind. The use of authentic New Orleans backgrounds and the appearance of civic officials and waterfront union leaders give the proceedings a documentary flavor but add little to the entertainment values. Arthur Franz turns in a two-fisted performance in the leading role of a dock worker who revolts against the racketeers when a friend is murdered and who helps the authorities to trap them. There are a few sex scenes and some romantic interest. The direction is adequate, and the photography good:—

Franz, just out of the Navy, visits a salvage yard in New Orleans and pays \$2,000 as a down payment on a surplus LCI, with which he hoped to start a hauling business on the Mississippi River. To raise the balance of the money, he starts looking for work on the docks and soon learns from Bill Henry, the hiring boss, that the only ones hired are those who are willing to kick back part of their wages to Michael Ansara, a racketeer, who was rapidly gaining control of the waterfront. Franz accepts the condition and becomes friends with Henry and with Beverly Garland, Henry's wife, as well as with Stacy Harris, her brother, a former stevedore. Franz becomes aware that Henry was working hand-in-hand with Ansara when he sees him condone the hijacking of a valuable cargo. When Henry decides to go into the stevedoring business for himself and quits his job with Ansara, the racketeer, to eliminate competition, orders Mike Mazurki, his henchman, to murder Henry. Beverly suspects that the killing had been ordered by Ansara and urges Franz to do something about it. Her pleadings, coupled with an attempt that is made on the life of her brother under circumstances that would have made him (Franz) responsible, spurs Franz into action. He goes to the authorities, tells them what he knows about Ansara's organized pilfering, and arranges to plant a small transmitter

oscillator in a load of cargo so that the police can trail the crooks after they hijack the merchandise. Ansara, learning of this plan, foils the police by "laying off" the cargo, but he sees to it that Franz is beaten insensible for "squealing." Franz recovers in time to join a fight in which Ansara's hoods were trying to break up a union picket line on the docks. During the battle he tangles with Ansara, who falls to his death from the pier. It all ends with a romance indicated between Beverly and Franz.

It was produced by Sam Katzman, and directed by William Castle, from a screenplay by Orville H. Hampton and Lewis Meltzer, based on a story by Mr. Hampton.

Adults.

"The Glass Slipper" with Leslie Caron, Michael Wilding and Keenan Wynn

(MGM, April; time, 94 min.)

A completely charming and amusing version of the Cinderella fable is offered in "The Glass Slipper," which has been photographed in Eastman color. While the picture seems best suited for class audiences, which will appreciate the whimsical treatment, as well as the two very fine ballet sequences featuring the famed Ballet de Paris, it may go over also with the general run of movie-goers because of the appealing performance of Leslie Caron as a lonely and rejected gamin who is mistreated by her mean step-mother and step-sisters but whose natural charm and beauty wins the heart of a handsome prince. The manner in which she overcomes her unfortunate circumstances, and her eventual triumph, make for a blend of sentiment, humor and heart appeal that has always had an effective impact on audiences. A delightful characterization, parallel to the fairy god-mother, is turned in by Estelle Winwood, as an eccentric old lady, whose friendship for Miss Caron is a prime factor in the events that lead up to her winning of the prince's love. Michael Wilding is good as the prince, and the same may be said of Keenan Wynn, as his aide, and of Elsa Lanchester, as the selfish stepmother. The action takes place in the 18th Century, and the costumes and settings of the period are a visual treat.

Sticking close to the Cinderella formula, the story depicts Leslie as a ragged, much-abused girl who suffers the insults of Miss Lanchester and of Amanda Blake and Lisa Daniels, her stepsisters, who like the rest of the townfolk were preparing for the arrival of the Prince, who was the only son of Barry Jones, the reigning Duke. In the course of events, Leslie and Wilding meet in the woods. She does not realize that he is the Prince, and he, aware of her ignorance, tells her that he is a palace cook and gives her an invitation to a grand ball in his honor. On the night of the ball, Leslie sadly watches her stepmother and stepsisters gaily depart to attend the affair, while she, lacking the necessary clothes, remains at home. But Miss Winwood, who knew of her predicament, and who had a penchant for "borrowing" things, shows up with a beautiful gown and glass slippers, dresses Leslie, and sends her off to the palace with a warning to return at midnight so that the gown could be given back to its rightful owner before it is missed. At the palace, Leslie manages to elude her family, but she is monopolized by the Prince, who had revealed his true identity to her and who is disappointed no end when she flees from him at the stroke of twelve. Meanwhile a rumor spreads that she is an Egyptian princess and that the Prince planned to marry her. When this rumor reaches her ears, Leslie believes that it refers to another woman and she dejectedly decides to run away from home. Before going very far, she is found by the Prince who informs her that she is the one who had won his heart. It all ends with Leslie becoming his bride, much to the shock of her family and of all the others who had rejected her.

It was produced by Edwin H. Knopf, and directed by Charles Walters, from a screenplay by Helen Deutsch.

Family.

**"New York Confidential" with
Broderick Crawford, Richard Conte,
Marilyn Maxwell, Anne Bancroft
and J. Carrol Naish**

(Warner Bros., March 12; time, 87 min.)

A well conceived gangster story, skillfully produced and directed. It should go over well in theatres that cater to audiences that enjoy this type of picture. The acting is very good, and the believability of the characterizations results in one's attention being held tight from start to finish. It is a story in which the gangsters destroy one another, their object being self-preservation, but in the end all pay for their sins. Richard Conte does outstanding work as a hired gunman, and so does Broderick Crawford as head of the crime syndicate. There is considerable brutality in some of the situations, as well as sex. It is grim stuff, with no comedy to relieve the tension. The photography is excellent:—

Operating from a lavish suite in a New York skyscraper. Crawford guides the activities of a powerful crime syndicate dealing in legitimate enterprises as well as rackets. When Ted Hecht, a minor member of the crime ring, violates its rigid code, Crawford imports Conte from Chicago to murder him. Conte carries out the assignment with such efficiency and coolness that Crawford decides to keep him in New York for more important jobs. When Charles Evans is appointed as head of a citizen's committee to clean up crime, J. Carrol Naish, Crawford's trusted assistant, is forced by the immigration authorities to leave the country. Evans, however, is unable to obtain incriminating evidence against Crawford. Anne Bancroft, Crawford's respectable daughter, berates her father for being a racketeer and moves out of their home. Conte is assigned to find her, and though he eventually locates her, he does not inform Crawford. Marilyn Maxwell, Crawford's girl-friend, makes a play for Conte, but he remains loyal to his boss and does not "bite." In the course of events the syndicate is doublecrossed by its Washington lobbyist in connection with an oil deal, and Crawford orders three of his gunmen to murder the man. The murder is accomplished, but in the process a policeman is killed. Crawford leaves town out of fear that the gunmen will "sing" if caught. Conte kills two of the gunmen but cannot locate the third, who surrenders to Evans and offers to turn state's witness. Crawford decides to "sing" to save his own neck, but the syndicate, learning of his decision, orders Conte to kill him. Conte commits the murder, despite his fondness for Crawford. But Onslow Stevens, the new chief, decides that Conte now knows too much about the syndicate's affairs, and sees to it that he, too, is "rubbed out."

Clarence Greene produced it, and Russell Rouse directed it, from an original screenplay written by themselves. Adults.

**"Tarzan's Hidden Jungle" with Gordon Scott,
Vera Miles and Peter Van Eyck**

(RKO, February; time, 72 min.)

As long as stock shots of animals and jungle scenes exist, Sol Lesser will always be able to make Tarzan pictures, which appeal to a certain class of adults and to children. "Tarzan's Hidden Jungle" is not the best he has ever made—if anything, it is one of the weakest, but it should get by with the indiscriminating followers of the series. As in the other Tarzan pictures, the stock shots have been blended into the staged action to good effect. Gordon Scott, the latest to portray the Tarzan characterization, is properly muscular, but his acting lacks conviction. The usual light touch of comedy is provided by the antics of two chimpanzees. The photography is fair:—

The story has Tarzan pitted against Jack Elam, an unscrupulous white hunter, who had contracted to deliver ivory, lion skins and barrels of animal fat. Lest Elam deplete the region of game, Tarzan drives the animals across a river

into the Sukulu country, where the savages worshipped animals and killed all who entered the area to kill game for profit. The Sukulus only contact with white people is Peter Van Eyck, a doctor, who, under the auspices of the United Nations, had established a hospital clinic nearby. Elam, to combat Tarzan, works out a plan to use Van Eyck to get him and one of his men into the Sukulu country, so that they might stampede the big game back across the river into their own area to kill the animals at their leisure. Elam talks Vera Miles, the doctor's nurse, into persuading Van Eyck to take him into Sukululand. Shortly after they depart, Vera becomes aware of Elam's purpose. She gets word to Tarzan, who had been trying to offset the white hunter's selfish plans, but he reaches the Sukulu village too late to stop Elam from stampeding the game back across the river. The natives, incensed at the apparent treachery of the doctor and his nurse, plan to kill them. But Tarzan makes a deal by which the natives agree to spare their lives if he brings the animals back into the Sukulu sanctuary. Tarzan, of course, is successful, but not until after much struggling with the villains.

Sol Lesser produced it, and Harold Schuster directed it, from a screenplay by William Lively.

Mostly for children.

**"The Big Combo" with Cornel Wilde,
Richard Conte and Brian Donlevy**

(Allied Artists, Feb. 13; time, 89 min.)

Another well written, expertly produced and carefully directed gangster melodrama, which holds the spectator's attention nailed to the screen up to the final scenes. The story revolves mainly around the efforts of a courageous detective to obtain evidence that would enable him to convict the head gangster of a crime syndicate, despite the discouragement of his superior officer. The action is violent and sadistic, and there are many scenes of brutality, just as there are in almost every gangster picture. Richard Conte is believable as the top gangster, and so is Cornel Wilde as the heroic detective. Brian Donlevy has a relatively minor part as Conte's chief aide, but he acts it well. There are a few sex scenes, but no comedy relief. The photography is very fine:—

Wilde, a lieutenant-detective, is determined to trap Conte, head of a tightly-knit crime syndicate, but, despite his efforts, he is unable to make any one of the syndicate's members talk. By thorough investigation work, he learns that Jean Wallace, Conte's girl-friend, was trying to break away from the gangster. He asks (Capt.) Robert Middleton, his superior, for permission to pursue the case until he breaks it, but Middleton, objects because Wilde had already spent more money than had been appropriated, and he tries to make him stop pursuing what he considered to be a hopeless case. Wilde, however, remains persistent. Knowing that Jean is trying to break away from him, Conte has her shadowed by Lee Van Cleef and Earl Holliman, two of his gunmen. Meanwhile Wilde learns from Ted de Corsia, a former gangster, and John Hoyt, a retired yacht captain, that Conte had murdered the former syndicate head, whom he had replaced, and that he had also committed Helen Walker, his wife, to an insane asylum to silence her about the murder. He locates Helen after persistently following one clue after another, and the case begins to break. Conte becomes frantic and sees to it that Van Cleef and Holliman murder Brian Donlevy, his first lieutenant, who knew too much about his past. He then uses a booby trap to kill the two men who had murdered Donlevy. In a final effort to escape, Conte kidnaps Jean, but Wilde and his forces close in on him, make their arrest and rescue Jean.

It is a Security-Theodora production, produced by Sidney Harmon, and directed by Joseph Lewis, from a screenplay by Philip Yordan.

Adults.

HARRISON'S REPORTS

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They Were So Young—Lippert (80 min.)	15
Timberjack—Republic (94 min.)	27
Trouble in Store—Republic (85 min.)	14
Unchained—Warner Bros. (75 min.)	18
Underwater!—RKO (98 min.)	10
Vera Cruz—United Artists (94 min.)	2
White Feather—20th Century-Fox (102 min.)	26
Women's Prison—Columbia (80 min.)	19

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

1953-54

5421 Bowery to Bagdad—Bowery Boys	Jan. 2
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(End of 1953-54 Season)

Beginning of 1954-55 Season

5501 The Human Jungle—Merrill-Sterling	Oct. 3
5502 The Bob Mathias Story—Mathias	Oct. 24
5503 Target Earth—Denning-Grey	Nov. 7
5504 Cry Vengeance—Stevens-Vohs	Nov. 21
5505 Port of Hell—Clark-Morris	Dec. 5
5506 Tonight's the Night—DeCarlo-Niven	Dec. 19
5507 Treasure of Ruby Hills—Scott-Matthews	Jan. 23
5508 The Big Combo—Wilde-Conte	Feb. 13
5510 Murder Is My Beat—Payton Roberts	Feb. 27
5509 Dial Red O—Bill Elliott	Mar. 13
5512 The Big Tip Off—Conte-Smith	Mar. 20
5511 Seven Angry Men—Massey-Paget-Hunter	Mar. 27
5513 Annapolis Story—Derek-Lynn	Apr. 10
5514 High Society—Bowery Boys	Apr. 17
5515 Shot Gun—Hayden-De Carlo	Apr. 24
5516 Las Vegas Shakedown—O'Keefe-Grey	May 8
5517 Dark Venture—Lovejoy-Tucker-Castle	May 22

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

702 On The Waterfront—Marlon Brando	Oct.
720 Three Hours to Kill—Andrews-Reed	Oct.
722 Miss Grant Takes Richmond—reissue	Oct.
719 The Black Knight—Ladd-Medina	Nov.
716 Fire Over Africa—O'Hara-Carey	Nov.

718 Cannibal Attack—Weissmüller	Nov.
The Affairs of Messalina—Italian-made	Nov.
715 Phffft—Holliday-Lemmon	Dec.
717 They Rode West—Francis-Reed	Dec.
735 The Violent Men— Ford-Stanwyck-Robinson (C'Scope)	Jan.
731 The Bamboo Prison—Francis-Foster	Jan.
Masterson of Kansas—Montgomery-Gates	Jan.
725 Ten Wanted Men—Randolph Scott	Feb.
726 Women's Prison—Lupino-Sterling-Moore	Feb.
706 Pirates of Tripoli—Henreid-Medina	Feb.
New Orleans Uncensored—Franz-Garland	Mar.
Wyoming Renegades—Carey-Evans-Hyer	Mar.
The Detective—Alec Guinness	Mar.
701 The Caine Mutiny—all-star	special

Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

1953-54

5330 Terror Ship—William Lundigan	Sept. 3
5323 The Siege—Special cast	Nov. 26

(End of 1953-54 Season)

Beginning of 1954-55 Season

5405 Thunder Pass—Clark-Patrick-Devine	Aug. 20
5404 Silent Raiders—Bartlett-Lyon	Sept. 17
5401 The Unholy Four—Paulette Goddard	Sept. 24
5402 Deadly Game—Bridges-Silva	Oct. 8
5403 A Race for Life—Conte-Aldon	Dec. 10
5407 The Black Pirates—Dexter-Chaney	Dec. 24
5406 They Were So Young—Brady-Burr	Jan. 7
5411 The Silver Star—Buchanan-Windsor	Jan. 28
5415 Thunder Over SangoLand—Hall-Lord	Feb. 18
5409 The Glass Tomb—John Ireland	Mar. 25

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

503 Rogue Cop—Taylor-Leigh	Oct.
502 Beau Brummell—Granger-Taylor	Oct.
505 A Woman's Face—reissue	Oct.
506 Dr. Jekyll and Mr. Hyde—reissue	Oct.
507 Athena—Powell-Reynolds-Purdom	Nov.
510 The Last Time I Saw Paris— Taylor-Johnson-Reed	Nov.
508 Tarzan and the Ape Man—reissue	Nov.
509 Tarzan Escapes—reissue	Nov.
511 Crest of the Wave—Kelly-Richards	Dec.
512 Deep in My Heart—Ferrer-Oberon	Dec.
513 Battleground—reissue	Dec.
514 The Asphalt Jungle—reissue	Dec.
515 Bad Day at Black Rock—Tracy-Ryan (C'Scope)	Jan.
516 Green Fire—Granger-Kelly-Douglas (C'Scope)	Jan.
517 Many Rivers to Cross— Taylor-Parker (C'Scope)	Feb.
518 Jupiter's Darling—Williams-Keel (C'Scope)	Feb.
519 Hit the Deck—All-star cast (C'Scope)	Mar.
521 Blackboard Jungle—Ford-Francis	Mar.
520 Anchors Aweigh—reissue	Mar.
523 Bedeviled—Baxter-Forrest (formerly "Boulevard in Paris")	Apr.
522 Glass Slipper—Wilding-Caron	Apr.
Interrupted Melody—Ford-Parker (C'Scope)	not set

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5402 Sabrina—Hepburn-Holden-Bogart	Oct.
5403 Reap the Wild Wind—reissue	Oct.
5430 White Christmas—Crosby-Kaye	Dec.
5404 Three Ring Circus—Martin & Lewis	Jan.
5405 The Bridges at Toko-Ri—Holden-Kelly	Feb.
5407 Conquest of Space—Brooke-Fleming	Feb.
5408 Ulysses—Douglas-Mangano	Mar.
5409 The Country Girl—Crosby-Holden-Kelly	Mar.
5406 Mambo—Winters-Mangano-Gassman	Apr.
5410 Run for Cover—Cagney-Derek-Lindfors	Apr.

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

503	Passion—Wilde-DeCarlo	Oct.
504	This Is My Love—Darnell-Duryea	Nov.
505	Cattle Queen of Montana—Stanwyck-Reagan	Nov.
508	Hansel & Gretel—Puppets	Dec.
507	Tarzan's Hidden Jungle—Gordon Scott	Feb.
509	The Americano—Ford-Theiss-Romero	Jan.
510	Quest for the Lost City—Documentary	Jan.
506	Underwater!—Russell-Roland	Feb.
	Escape to Burma—Stanwyck-Ryan	Mar.
	Raid at Dawn—Scott-Powers-Tucker	Apr.
	Son of Sinbad—Robertson-Forrest	not set
	Jet Pilot—Wayne-Leigh	not set

Republic Features

(1740 Broadway, New York 19, N. Y.)

5311	Shanghai Story—Roman-O'Brien	Sept. 1
5309	Tobor the Great—Drake-Booth	Sept. 1
5312	She Wolf—Kerima	Nov. 15
5313	Trouble in the Glen—Lockwood-Welles	Dec. 1
5314	The Atomic Kid—Rooney-Davis	Dec. 8
5315	Hell's Outpost—Cameron-Leisle	Dec. 15
5430	African Manhunt—Healey-Booth	Jan. 5
5431	Trouble in Store—English-made	Jan. 12
5326	Carolina Cannonball—Judy Canova	Jan. 28
5432	The Square Ring—English-made	Jan. 28
	Timberjack—Hayden-Ralston-Brian	Feb. 28

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

1954

421	A Woman's World— Webb-MacMurray-Allyson (C'Scope)	Oct.
424	Adventures of Hajji Baba— Derek-Stewart (C'Scope)	Oct.
418	Flight of the White Heron— Documentary (C'Scope)	Oct.
423	Black Widow—Tierney-Heflin (C'Scope)	Nov.
425	Desiree—Brando-Simmons-Mature (C'Scope)	Nov.
427	The Outlaw's Daughter—Williams-Ryan	Nov.
428	Black 13—British-made	Nov.
429	Devil's Harbor—Arlen-Gynt	Dec.
430	The Other Woman—Haas-Moore	Dec.
426	There's No Business Like Show Business— Monroe-Dailey-Merman-O'Connor (C'Scope)	Dec.
422	Carmen Jones—Dandridge-Bailey (C'Scope)	Jan.

1955

540-5	Twelve O'Clock High—reissue	Jan.
502-5	Prince of Players— Burton-McNamara (C'Scope)	Jan.
505-8	The Racers—Douglas-Darvi (C'Scope)	Feb.
503-3	White Feather—Wagner-Moore (C'Scope)	Feb.
541-3	Belle Starr's Daughter—reissue	Feb.
542-1	Dakota Lil—reissue	Feb.
508-2	The Adventures of Sadie—Collins-Moore (formerly "Our Girl Friday")	Mar.
507-4	Untamed—Hayward-Power (C'Scope)	Mar.
509-0	A Man Called Peter—Peters-Todd (C'Scope)	Apr.
510-8	Violent Saturday—Mature-Sydney (C'Scope)	Apr.
506-6	A Life in the Balance—Montalban-Bancroft	Apr.
504-1	That Lady—DeHaviland-Roland (C'Scope)	May

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

	The Barefoot Contessa—Bogart-Gardner	Oct.
	Sitting Bull—Robertson-Naish (C'Scope)	Oct.
	The Little Kidnappers—British-made	Oct.
	Operation Manhunt—Townes-Aubuchon	Oct.
	Shield for Murder—O'Brien-English	Nov.
	Snow Creature—Paul Langton	Nov.
	Twist of Fate—Rogers-Bergerac	Nov.
	The White Orchid—Lundigan-Castle	Nov.
	You Know What Sailors Are—British-made	Nov.
	Vera Cruz—Cooper-Lancaster (SuperScope)	Dec.
	Romeo and Juliet—Harvey-Shantell	Dec.
	The Steel Cage—Kelly-O'Sullivan	Dec.
	Black Tuesday—Robinson-Parker	Jan.
	Battle Taxi—Hayden-Franz	Jan.
	The Beachcomber—Newton-Johns	Jan.
	Sabaka—Karloff-Denny-Jory	Feb.
	The Good Die Young—British-made	Feb.
	Canyon Crossroads—Basehart-Kirk	Feb.
	Big House, U.S.A.—Crawford-Meeker	Mar.
	Stranger on Horseback—McCrea-Miroslava	Mar.

Marty—Blair-Borgnine	Mar.
The Purple Plain—Gregory Peck	Apr.
A Bullet for Joey—Robinson-Raft-Totter	Apr.
Lilacs in the Spring—Flynn-Neagle	Apr.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

501	Bengal Brigade—Hudson-Dahl	Nov.
502	Four Guns to the Border—Calhoun-Miller	Nov.
504	Ricochet Romance—Main-Wills	Nov.
510	Yellow Mountain—Barker-Powers	Dec.
505	Sign of the Pagan—Chandler-Palace (C'Scope)	Dec.
506	Sign of the Pagan—(Standard 2-D)	Dec.
507	So This is Paris—Curtis-Calvet	Jan.
508	Destry—Murphy-Blanchard	Jan.
503	West of Zanzibar—English-made	Jan.
511	The Far Country—Stewart-Roman-Calvet	Feb.
512	Six Bridges to Cross—Curtis-Adams	Feb.
513	Abbott & Costello Meet the Keystone Cops	Feb.
514	Captain Lightfoot—Hudson-Rush (C'Scope)	Mar.
515	Captain Lightfoot—(standard)	Mar.
516	Smoke Signal—Andrews-Laurie	Mar.
509	Land of Fury—Hawkins-Johns	Mar.
520	Man Without a Star—Douglas-Crain	Apr.
519	Ma & Pa Kettle at Waikiki—Main-Kilbride	Apr.
517	Chief Crazy Horse—Mature-Ball (C'Scope)	Apr.
518	Chief Crazy Horse—(standard)	Apr.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

401	Dragnet—Jack Webb	Sept. 4
402	The Bounty Hunter—Scott-Dorn	Sept. 25
404	Drum Beat—Ladd-Dalton	Nov. 13
405	Track of the Cat— Mitchum-Wright (C'Scope)	Nov. 27
406	Saratoga Trunk—reissue	Dec. 11
407	The Big Sleep—reissue	Dec. 11
409	Young At Heart—Day-Sinatra	Jan. 1
403	A Star is Born—Garland-Mason (C'Scope)	Jan. 22
408	The Silver Chalice—Mayo-Palace (C'Scope)	Feb. 5
412	Unchained—Hirsch-Hale	Feb. 26
411	Battle Cry—Heflin-Ray-Hunter (C'Scope)	Mar. 12
413	New York Confidential—Crawford-Conte	Mar. 12
414	East of Eden—Harris-Dean-Massey (C'Scope)	Apr. 9
410	Jump Into Hell—Sernas-Kaszner	Apr. 30

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

7603	A Hunting We Won't Go— Favorite (reissue) (7 m.)	Nov. 4
7803	Skiing the Andes—Sports (10 m.)	Nov. 11
7952	Gene Krupa & Orch.— Thrills of Music (10 m.)	Nov. 11
7853	Hollywood Cowboy Stars— Screen Snapshots (10½)	Nov. 18
7604	Gifts from the Air— Favorite (reissue) (7½ m.)	Nov. 25
7552	Candid Microphone No. 2 (10½ m.)	Dec. 2
7605	Mysto Fox—Favorite (reissue) (7 m.)	Dec. 9
7701	Destination Magoo—Mr. Magoo (6½ m.)	Dec. 16
7854	Hollywood Life—Screen Snapshots (10 m.)	Dec. 16
7953	The Leguona Cuban Boys— Thrills of Music (10½ m.)	Dec. 23
7804	Rasslin' Redskin—Sports (9½ m.)	Dec. 23
7509	When Magoo Flew— Mr. Magoo (C'Scope) (6½ m.)	Jan. 6
7606	Polar Playmates— Favorite (reissue) (6½ m.)	Jan. 6
7553	Candid Microphone No. 3 (11 m.)	Jan. 13
7805	Flying Mallets—Sports (10 m.)	Jan. 13
7855	Pennies from Hollywood— Screen Snapshots (9 m.)	Jan. 20
7702	Magoo's Check Up—Mr. Magoo	Feb. 24
7502	Spare That Child—UPA Cartoon (6½ m.)	Jan. 27
7607	Catnipped—Favorite (reissue) (7½ m.)	Feb. 3
7954	Tony Pastor & Orch.— Thrills of Music (reissue) (10 m.)	Feb. 10
7806	Aquatic Stars—Sports (9 m.)	Feb. 17
7608	Unsure Hunts—Favorite (reissue) (7½ m.)	Feb. 17
7856	Hollywood Shower of Stars— Screen Snapshots	Feb. 24
7554	Candid Microphone No. 1 (9 m.)	Mar. 3
7609	River Ribber—Favorite (reissue)	Mar. 10
7807	Fishing Paradise—Sports (9 m.)	Mar. 17
7857	Hollywood Fathers—Screen Snapshots	Mar. 24

Columbia—Two Reels

- 7402 Shot in the Frontier—3 Stooges (16 m.)Oct. 7
 7422 Billie Gets Her Man—
 Favorite (reissue) (17 m.)Oct. 14
 7431 Wedding Belle—Favorite (reissue) (17 m.) .Oct. 21
 7403 Scotched in Scotland—Stooges (15½ m.) ..Nov. 4
 7120 Riding with Buffalo Bill—Serial (15 ep.) ..Nov. 11
 7432 Rolling Down to Reno—
 Favorite (reissue) (16½ m.)Nov. 18
 7423 Cupid Goes Nuts—
 Favorite (reissue) (16 m.)Dec. 2
 7412 Kids Will Be Kids—
 All-Star Comedy (16 m.)Dec. 9
 7433 The Good Bad Egg—
 Favorite (reissue) (17 m.)Dec. 16
 7404 Fling in the Ring—Stooges (16 m.)Jan. 6
 7413 His Pest Friend—Quillan-Vernon (16½ m.) .Jan. 20
 7405 Of Cash and Hash—Stooges (16 m.)Feb. 3
 7424 Half-Way to Hollywood—
 Favorite (reissue) (17½ m.)Feb. 10
 7414 G.I. Dood It—Joe Besser (16 m.)Feb. 17
 7140 Black Arrow—Serial (15 ep.)Feb. 24
 7425 A Knight and a Blonde—
 Favorite (reissue) (14 m.)Mar. 3
 7406 Gypied in the Penthouse—StoogesMar. 10
 7434 You're Next—Favorite (reissue) (17 m.) ..Mar. 17

Metro-Goldwyn-Mayer—One Reel

- W-638 The Flea Circus—Cartoon (7 m.)Nov. 6
 W-639 Downhearted Duckling—Cartoon (7 m.) .Nov. 13
 C-631 Pet Peeve—C'Scope Cartoon (7 m.)Nov. 20
 T-613 Picturesque Patzcuarco—
 Traveltalk (reissue) (9 m.)Nov. 27
 W-640 Dixieland Droopy—Cartoon (8 m.)Dec. 4
 S-652 Rough Riding—Pete Smith (9 m.)Dec. 11
 C-632 Touche Pussy Cat—
 C'Scope Cartoon (7 m.)Dec. 18
 T-614 Glacier Park & Waterton Lakes—
 Traveltalk (9 m.)Dec. 25
 S-653 Man Around the House—Pete Smith (9 m.) Jan. 1
 W-662 Part Time Pal—Cartoon (reissue) (8 m.) Jan. 8
 W-663 Cat Concerto—Cartoon (reissue) (7 m.) ..Jan. 22
 S-654 Keep Young—Pete Smith (9 m.)Feb. 5
 T-615 Mexican Police on Parade—
 Traveltalk (reissue) (9 m.)Feb. 12
 W-664 Dr. Jekyll and Mr. Mouse—
 Cartoon (reissue) (8 m.)Feb. 26
 S-655 Sports Trix—Pete Smith (9 m.)Mar. 5
 C-635 Southbound Duckling—
 C'Scope Cartoon (7 m.)Mar. 12
 W-665 Salt Water Tabby—
 Cartoon (reissue) (7 m.)Mar. 26
 T-616 Mighty Niagara—
 Traveltalk (reissue) (10 m.)Apr. 9
 S-656 Just What I Needed—Pete Smith (9 m.) .Apr. 16
 C-637 Pup on a Picnic—C'Scope Cartoon (7 m.) .Apr. 30

Paramount—One Reel

- K14-1 Drilling for Girls in Texas—
 Pacemaker (9 m.)Oct. 8
 B14-1 Boos and Arrows—Casper (6 m.)Oct. 15
 R14-2 Hot & Cold Glides, Slides & Rides—
 Spotlight (9 m.)Oct. 22
 P14-1 Fido Betta Kappa—Noveltoon (7 m.)Oct. 29
 R14-3 Where Everybody Rides—
 Spotlight (9 m.)Nov. 5
 E14-1 Private Eye Popeye—Popeye (7 m.)Nov. 12
 M14-1 The Nerve of Some People—TopperNov. 19
 H14-1 Rail Rodents—Herman & Katnip (7 m.) .Nov. 26
 B14-2 Boo Ribbon Winner—Casper (6 m.)Dec. 3
 E14-2 Gopher Spinach—Popeye (6 m.)Dec. 10
 R14-4 Boyhood Thrills—Spotlight (9 m.)Dec. 10
 K14-2 How To Win At the Races—
 Pacemaker (11 m.)Dec. 17
 P14-2 No Ifs, Ands or Butts—
 Noveltoon (6 m.)Dec. 17
 R14-5 The Pike's Peak Arena—
 Spotlight (9 m.)Dec. 24
 M14-2 Killers at Bay—Topper (10 m.)Dec. 31
 E14-3 Cookin' With Gags—Popeye (7 m.)Jan. 14
 M14-3 Just the Bear Facts, Ma'am—
 Topper (9 m.)Jan. 14
 K14-3 You're a Trooper—Pacemaker (10 m.) ..Jan. 21
 B14-3 Hide and Shriek—Casper (7 m.)Jan. 28
 M14-4 All Chimps Ashore—Topper (10 m.) ...Feb. 4

- P14-3 Dizzy Dishes—Noveltoon (6 m.)Feb. 4
 E14-4 Nurse to Meet Ya—Popeye (6 m.)Feb. 11
 R14-6 Swim and Survive—SpotlightFeb. 11
 H14-2 Robin Rodenthood—
 Herman & Katnip (7 m.)Feb. 25
 B14-4 Keep Your Grin Up—CasperMar. 4

Paramount—Two Reels

- T14-1 VistaVision Visits Norway—
 Special (17 m.)Nov. 5
 T14-4 Assignment Children—
 UNICEF Special (19 m.)Mar.

RKO—One Reel

- 54203 Just Pets—Screenliner (8 m.)Nov. 12
 54102 Flying Squirrel—Disney (7 m.)Nov. 12
 54304 Canadian Stampede—Sportscope (8 m.) ..Nov. 26
 54204 Cinema Capers—Screenliner (8 m.)Dec. 10
 54305 Sports Island—Sportscope (10 m.)Dec. 24
 54205 Water, Water, Everywhere—
 Screenliner (8½ m.)Jan. 7
 54103 No Hunting—Disney (6 m.)Jan. 14
 54306 Ski Saga—Sportscope (8 m.)Jan. 21
 54206 Camera Crazy—Screenliner (8 m.)Feb. 4
 54307 Chamois Hunt—Sportscope (8 m.)Feb. 18
 54207 Nature's Showcase—Screenliner (8 m.) ..Mar. 4

RKO—Two Reels

- 53503 The Big Beef—Kennedy (reissue) (17 m.) Nov. 5
 53202 Pal's Return—My Pal (reissue) (20 m.) ..Nov. 5
 53704 Twin Husbands—Errol (reissue) (18 m.) .Nov. 12
 53102 Circus Trainer—Special (17 m.)Nov. 12
 53402 Redskins & Redheads—
 Ray Whitley (reissue) (18 m.)Nov. 19
 53504 Mind Over Mouse—
 Kennedy (reissue) (17 m.)Nov. 19
 53705 I'll Take Milk—Errol (reissue) (18 m.) ..Nov. 26
 53505 Brother Knows Best—
 Kennedy (reissue) (17 m.)Dec. 3
 53901 Football Highlights—Special (15½ m.) ..Dec. 10
 53706 Follow the Blonde—Errol (reissue) (18 m.) .Dec. 10
 53506 Home Canning—
 Kennedy (reissue) (16 m.)Dec. 17
 53103 Fast Freight—Special (15 m.)Dec. 17
 53104 River to the Past—Special (15 m.)Jan. 21
 53105 Big Top Caravan—Special (16 m.)Feb. 25

Republic—One Reel

- 5386 Thailand—This World of Ours (9 m.)Nov. 15
 5387 Bali—This World of Ours (9 m.)Dec. 15

Republic—Two Reels

- 5482 Ghost Riders of the West—Serial (12 ep.)
 (formerly "The Phantom Rider")Oct. 11
 5483 Panther Girl of the Kongo—Serial (12 ep.) ..Jan. 3

Twentieth Century-Fox—One Reel

1954

- 5423 A Wicky Wacky Romance—
 Terrytoon (reissue) (7 m.)Oct.
 5424 Blue Plate Symphony—
 (Heckle & Jeckle) (7 m.)Nov.
 5425 A Torrid Toreador—
 Terrytoon (reissue) (7 m.)Dec.

1955

- 5501-2 Barnyard Actor (Gandy Goose)—
 Terrytoon (7 m.)Jan.
 5503-8 A Yokohama Yankee—Terrytoon (7 m.) ...Jan.
 5502-0 Dear Old Switzerland—
 Terrytoon (reissue) (7 m.)Jan.
 5504-6 Swooning the Swooners—
 Terrytoon (reissue) (7 m.)Feb.
 5505-3 Duck Fever (Terry Bears)—
 Terrytoon (7 m.)Feb.
 5506-1 It's All in the Stars—
 Terrytoon (reissue) (7 m.)Mar.
 5507-9 The First Flying Fish (Aesops Fable)—
 Terrytoon (7 m.)Mar.
 5508-7 The Two Headed Giant—
 Terrytoon (reissue) (7 m.)Apr.
 5509-5 No Sleep for Percy (Little Roquefort)—
 Terrytoon (7 m.)Apr.

Twentieth Century-Fox—C'Scope Reels 1954

7422 The CinemaScope Parade—Special (23 m.) ...Oct.
7421 Fabulous Las Vegas—C'Scope (18 m.)Oct.
7423 El Torio—C'Scope (9 m.)Oct.
7425 The Empire Games—C'Scope (13 m.)Oct.
7426 Flying to Fish—C'Scope (16 m.)Nov.
7427 Far East Bastions—C'Scope (10 m.)Nov.

1955

7505-1 Supersonic Age—C'Scope (13 m.)Jan.
7503-6 Birthday Parade—C'Scope (10 m.)Jan.
7501-0 Tuna Clipper Ship—C'Scope (18 m.)Jan.
7504-4 5th Ave. to Fyjiyama—C'Scope (10 m.)Feb.
7502-8 Stampede City—C'Scope (7 m.)Feb.
7506-9 Land of the Nile—C'ScopeMar.
7507-7 Tears of the Moon—C'ScopeMar.
7508-5 Isle of Lore—C'Scope (10 m.)Apr.
7509-3 Punts and Stunts—C'Scope (9 m.)Apr.

Universal—One Reel 1953-54

9348 Port of Merchants—
Variety View (10 m.)Oct. 25
9332 Fine Feathered Frenzy—Cartune (6 m.)Oct. 25
9388 Holiday Ahead—Color Parade (10 m.)Oct. 25
9333 Convict Concerto—Cartune (6 m.)Nov. 20

(End of 1953-54 Season)

Beginning of 1954-55 Season

1321 I'm Cold—Cartune (6 m.)Dec. 20
1341 Trouble Bruin—Variety View (9 m.)Dec. 27
1322 Helter Shelter—Cartune (6 m.)Jan. 7
1323 Crazy Mixed Up Pup—Cartune (6 m.)Feb. 14
1351 The Band Master—
Cartune (reissue) (6½ m.)Feb. 21
1324 Witch Crafty—Cartune (6 m.)Mar. 14
1325 The Legend of Rock-a-Bye Point—
Cartune (6 m.)Apr. 11

Universal—Two Reels 1953-54

9311 Leave It to Harry—Musical (16 m.)Oct. 25

(End of 1953-54 Season)

Beginning of 1954-55 Season

1201 A Gift from Dirk—Special (19 m.)Nov. 12
1301 Champ Butler Sings—Musical (15 m.)Nov. 29
1200 Speed Sub-zero—
Special (Vistarama) (9½ m.)Dec. 5
1302 Road Show—Musical (15 m.)Dec. 30
1303 The Robins Sing—Musical (15 m.)Jan. 7
1304 Keep It Cool—Musical (16 m.)Feb. 14
1305 Les Brown Goes to Town—Musical (15 m.) ..Mar. 14
1300 A World of Beauty—Special (17 m.)Mar. 15
1306 Strictly Informal—Musical (16 m.)Apr. 11

Vitaphone—One Reel

2303 Foxy Duckling—Hit Parade (reissue) (7 m.) .Nov. 6
2723 Lumber Jack-Rabbit—Bugs Bunny (7 m.) ..Nov. 13
2602 Ski Flight—Variety (10 m.)Nov. 13
2304 The Shell-Shocked Egg—
Hit Parade (reissue) (7 m.)Nov. 27
2706 My Little Duckaroo—Merrie Melody (7 m.) .Nov. 27
2707 Sheep Ahoy—Merrie Melody (7 m.)Dec. 11
2503 Rodeo Roundup—Sports Parade (10 m.) ..Dec. 11
2402 So You Want to Know Your Relatives—
Joe McDoakes (10 m.)Dec. 18
2724 Baby Buggy Bunny—Bugs Bunny (7 m.) ...Dec. 18
2305 Trial of Mr. Wolf—
Hit Parade (reissue) (7 m.)Dec. 25
2603 Bit of the Best—Variety (10 m.)Dec. 25
2803 South American Sway—
Melody Master (reissue) (10 m.)Jan. 1
2708 Pizzicato Pussycat—Merrie Melody (7 m.) ..Jan. 1
2504 Silver Blades—Sports Parade (10 m.)Jan. 15
2709 Feather Dusted—Merrie Melody (7 m.)Jan. 15
2403 So You Don't Trust Your Wife—
Joe McDoakes (10 m.)Jan. 29
2710 Pests for Guests—Merrie Melody (7 m.) ..Jan. 29
2306 Back Alley Uproar—
Hit Parade (reissue) (7 m.)Feb. 5

2725 Beanstalk Bunny—Bugs Bunny (7 m.)Feb. 12
2505 Caribbean Playgrounds—
Sports Parade (10 m.)Feb. 19
2711 All Fowled Up—Merrie Melody (7 m.)Feb. 19
2804 Stan Kenton & Orch.—
Melody Master (reissue) (10 m.)Feb. 26
2712 Stork Naked—Merrie Melody (7 m.)Feb. 26
2307 You Were Never Duckier—
Hit Parade (reissue) (7 m.)Feb. 26
2404 So You Want To Be a Gladiator—
Joe McDoakes (10 m.)Mar. 12
2713 Lighthouse Mouse—Merrie Melody (7 m.) ..Mar. 12
2506 Football Royal—Sports Parade (10 m.)Mar. 19
2604 Those Exciting Days—Variety (10 m.)Mar. 19
2726 Sahara Hare—Bugs Bunny (7 m.)Mar. 26
2714 Sandy Claws—Looney Tune (7 m.)Apr. 2
2308 House Hunting Mice—
Hit Parade (reissue) (7 m.)Apr. 2
2715 The Hole Idea—Looney Tune (7 m.)Apr. 16
2805 U.S. Service Bands—
Melody Master (reissue) (10 m.)Apr. 16
2507 Riviera Revelries—Sports Parade 10 (m.) ..Apr. 23
2309 Crowing Pains—Hit Parade (reissue) (7 m.) Apr. 23
2716 Ready, Set, Zoom!—Looney Tune (7 m.) ..Apr. 30
2605 Fire, Wind, Flood—Variety (10 m.)Apr. 30
2727 Hare Brush—Bugs Bunny (7 m.)May 7
2405 So You Want To Be On a Jury—
Joe McDoakes (10 m.)May 7
2717 Past Performance—Merrie Melody (7 m.) ..May 21
2508 Rocky Mountain Big Game—
Sports Parade (10 m.)May 21

Vitaphone—Two Reels

2003 Mariners Ahoy—Special (17 m.)Nov. 6
2102 Camera Hunting—
Featurette (reissue) (19 m.)Nov. 20
2005 Bill of Rights—Special (22 m.)Dec. 4
2004 Where Winter is King—Special (17 m.) ...Jan. 8
2103 Three Cheers for the Girls—FeaturetteJan. 22
2006 Beauty and the Bull—SpecialFeb. 5
2007 Mississippi Traveler—SpecialMar. 5
2104 When the Talkies Were Young—Featurette Mar. 26
2008 Old Hickory—SpecialApr. 9
2009 Carnival Days—SpecialMay 14
2105 At the Stroke of Twelve—FeaturetteMay 28

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News of the Day

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Paramount News

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61 Wed. (O)Mar. 16
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22 Tues. (E)Mar. 8
23 Friday (O)Mar. 11
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25 Friday (O)Mar. 18
26 Tues. (E)Mar. 22
27 Friday (O)Mar. 25
28 Tues. (E)Mar. 29

Universal News

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649 Tues. (O) ...Feb. 22
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Devoted Chiefly to the Interests of the Exhibitors

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BEWARE!

Despite the fine exploitation campaign put behind the picture and the highly favorable reviews that it has received from the newspaper critics, "The Long Gray Line," produced by Columbia, has fallen far below expectations at the box-office in its opening engagements in New York, Los Angeles and Washington.

According to weekly *Variety*, the picture grossed \$44,000 in its opening week at the Capitol Theatre in New York, and is headed for an estimated \$53,000 gross for the second week. For purposes of comparison with another top picture, "Caine Mutiny," playing the same theatre, grossed \$125,000 in its opening week and \$102,000 the second week.

In Los Angeles, *Variety* reports that "Long Gray Line" grossed \$34,000 in its opening week at two theatres, the Hillstreet and Pantages. This compares with \$84,000 for "Caine Mutiny" in its initial week at the same theatres.

In Washington, D. C., *Variety* reports a \$27,000 opening week for "Long Gray Line" at the Keith's Theatre, with \$25,000 for the second week. For "Caine Mutiny" that publication reported \$46,000 for the opening week and \$35,000 for the second week at that same theatre.

Just why "The Long Gray Line" is not doing top business is difficult to say. It may be that the title sounds too much like "The Old Gray Mare," or that many people, particularly the younger folk, do not want to see Tyrone Power portraying a tired old man, as he does throughout most of the picture. Whatever the reason, the fact remains that the picture is not doing as well as expected.

HARRISON'S REPORTS is publishing this information so that those of you who contemplate buying the picture will use caution in agreeing to the film rental terms. It is bad enough for Abe Montague and his sales force to put the "squeeze" on you for pictures that draw, but it would be disastrous if it happened on a picture that is not living up to expectations.

TIME FOR HARD THINKING AND PLAIN TALKING

One of the important actions taken at the mid-winter board meeting of the Theatre Owners of America, held last week in Washington, was the adoption of a resolution to accept an invitation to participate in the all-industry roundtable conference proposed by Al Lichtman, 20th Century-Fox's director of distribution.

The significant thing about the resolution was the declaration that the TOA delegates at the conference "will be instructed to have designated for top agenda importance the obtaining of relief from prohibitive

film rentals and other inequitable conditions of licensing films."

In elaborating on the resolution, the TOA leaders stated that they wanted to make it clear to the film companies that they were interested, not in a "bull session" that will deal with irrelevant matters and thus be a waste of time, but in a conference that will deal realistically with the immediate problems plaguing the exhibitors, the chief one of which is film rentals. In short, the TOA is demanding action and not talk.

The exhibitors throughout the country should feel gratified that TOA, which up to several years ago maintained that the problem of film rentals was not a proper subject for discussions by exhibitor organizations, is now of one mind with National Allied in its condemnation of existing sales policies and its recognition of the need for immediate exhibitor relief.

The militant and formidable opposition of these two powerful national exhibitor organizations should indicate to the heads of the film companies that their failure to adopt sales policies that would tend to alleviate rather than increase exhibitor hardships has caused the resentment of the rank-and-file organization members to reach the breaking point. Their hardships are real — very real, and matters have reached the stage where they are ready to resort to any and all means in a fight for survival.

If the responsible heads of the film companies will comprehend fully the seriousness of the situation, they will lose no time in arranging the all-industry conference to discuss the matter. Meanwhile, they should discontinue, voluntarily, those practices which they themselves must know are unfair and oppressive.

* * *

While on the subject of oppressive sales policies, it is interesting to note what Wilbur Snaper, president of New Jersey Allied, had to say in a special bulletin issued to his membership this week:

"It becomes obvious as each day passes that a tremendous squeeze is on which might prove to be a death blow to many small independents. It is sincerely hoped that distribution will realize the fallacies of their policies before it is too late.

"Since the removal of the tax, demands by the film companies have soared to new heights, confiscating not only all the tax benefits but eating into whatever profits the small theatres were realizing a year ago. No exhibitor has to be told what is happening to him. The attempt to force exhibitors to play in such a fashion as to destroy themselves can only be the result of an avaricious policy that will strengthen, temporarily, distribution and certainly crush every small theatre that bends its knees to this dictatorial attempt.

(continued on back page)

**"Three for the Show" with Betty Grable,
Jack Lemmon and Marge & Gower Champion**

(Columbia, no rel. date set; time, 92 min.)

Although produced on a lavish scale and photographed in CinemaScope and Technicolor, "Three for the Show" is no more than a moderately entertaining romantic farce with music and dancing. Moreover, it is an adult entertainment, for the plot centers around the mixups that occur when a playwright, who had been reported killed in action in Korea, returns home and finds his wife remarried to his best friend. The story is pretty thin and weak, and the comedy, which stems from the wife playing one man against the other as they vie for her love, is rarely more than mildly funny and is frequently quite silly. The inept dialogue does not help matters. The production numbers are what really save the picture, for the songs are tuneful, the dance routines well staged, and the sets lavish. The sweep of the CinemaScope process and the fine Technicolor photography are a decided advantage in showing off the lush production values:—

Erroneously reported by the Army as having been killed in action, Jack Lemmon, a musical comedy writer, returns to New York and discovers that Betty Grable, his wife, had married Gower Champion, his former collaborator and partner. This awkward situation makes both Jack and Gower furious, but Betty, pleased by the idea that two men want her as a wife, enjoys the mixup and feels somewhat justified in having both a husband and a legal lover. The boys, however, demand that Betty choose between them. Marge Champion, too, wishes that Betty would make up her mind, for she had first been in love with Jack and then switched her affections to Gower after Betty had married Jack. Later, when Betty became Gower's wife, Marge felt herself doubly cheated and completely out in the cold. Betty plays her men one against the other until both finally walk out on her. To ease his outraged feelings, Gower writes a musical show with a starring role for Marge. The advance ticket sale proves disappointing, and Myron McCormick, the producer, plots to get Betty and Jack to reteam with Marge and Gower. His plan works, and the foursome once again pool their talents to advantage. During rehearsals, Gower realizes that he is in love with Marge, while Jack realizes that he is still in love with Betty. McCormick is made doubly happy by the realization that he has an all-star musical hit on his hands.

It was produced by Jonie Taps, and directed by H. C. Potter, from a screenplay by Edward Hope and Leonard Stern, based on a play by W. Somerset Maugham.

Adults.

**"Wyoming Renegades" with Phil Carey,
Gene Evans and Martha Hyer**

(Columbia, March; time, 72 min.)

A well directed and acted Technicolor western, but it is full of brutal action as a result of many beatings and cold-blooded shootings. The story unfolds in Wyoming in the 1890's and deals with a gang of ruthless outlaws who terrorize the region until they are combatted by the hero, a reformed member of the gang. The fact that the characters are believable holds the spectator in suspense throughout. Phil Carey

is effective as the hero, and Martha Hyer is winsome as his sweetheart; her loyalty to Carey and her belief in him win the spectator's sympathy. There is no comedy relief. The color photography is good:—

After serving a term in jail, Carey, a former member of a gang of outlaws headed by Gene Evans, returns to Broken Bow and informs Roy Roberts, the sheriff, that he intends to go straight and to marry Martha Hyer. The townfolk are hostile to Carey, but Douglas Kennedy takes his part and tells the people that he is entitled to another chance. Meanwhile Carey informs Evans and William Bishop, his chief henchman, that he is through with them. Kennedy, who is really a Pinkerton man, becomes Carey's partner in a blacksmith shop. Don Beddoe, the local banker and Martha's father, does not approve of her marrying Carey, but Martha is determined to do so. While making a deposit at the bank, Carey sees Bishop "casing the joint" in preparation for a holdup. He informs the sheriff and suggests that the bank's money be taken to the jail for safekeeping. Bishop sees the transfer of the money, after which the outlaws break into the jail and steal it. The townfolk suspect Carey, who is unable to convince them of his innocence. Aided by Kennedy, Carey escapes and is led to believe that Kennedy, too, is wanted by the authorities. Both visit Evans, win his confidence and become members of the gang, their purpose being to help the authorities capture the outlaws. When Evans learns that a huge shipment of money was leaving the town, he and his gang waylay the train. They cannot find the money, however, because Kennedy had already telegraphed a warning about the contemplated hold-up. Both Kennedy and Carey are beaten severely by the gang, but in the end, after a fierce gun battle, most of the outlaws are exterminated and the others captured. His innocence proved, Carey prepares to marry Martha.

Wallace MacDonald produced it, and Fred F. Sears directed it, from a story and screenplay by David Lang.

Adults.

**"The Stranger's Hand" with Richard Basehart,
Trevor Howard, Alida Valli
and Eduardo Cianelli**

(DCA, February; time, 86 min.)

A good British-Italian suspense melodrama. Revolving around a little boy's pathetic but determined efforts to find his father, who had failed to join him for a scheduled reunion in Venice, the story grips one's attention throughout, for it offers an absorbing mixture of human interest, suspense and foreign political intrigue. Some of the situations are touching, and a number of them are thrilling, particularly in the closing sequences, where the Venetian fire department, composed of a fleet of fast speed boats, play an important role in rescuing the lad's father from enemy agents. Though the entire cast is competent, acting honors go to young Richard O'Sullivan, who gives a remarkably good performance as the terrified youngster, in spite of the fact that this is his first appearance in pictures. The actual scenes of modern-day Venice, against which the action has been shot, provide the film with fascinating backgrounds:—

Richard, a young British schoolboy on a holiday, arrives in Venice to meet Trevor Howard, his father,

a security officer on leave from Trieste, whom he had not seen for three years. On the way to meet his son, Howard notices a friend being kidnapped by enemy agents and is kidnapped himself while attempting to rescue the man. Richard, worried over his father's failure to arrive, enlists the aid of Alida Valli, the hotel receptionist, to assist him in a search. In the course of the search, Richard makes friends with Eduardo Cianelli, an Italian doctor, who, unknown to the lad, was collaborating with the enemy agents and keeping his father drugged. While searching for Howard, the police raid Cianelli's flat and bring the boy there, but he is unable to recognize his father. Later, however, while he is with Alida and Richard Basehart, her American boy-friend, he realizes that one of Cianelli's patients was his father. Basehart visits Cianelli's flat and, finding it deserted, concludes that Richard is right about his father. In the events that follow, Basehart finds reason to suspect that Howard had been taken aboard a foreign freighter in the harbor. He manages to board the ship and to confirm his suspicions. To free Howard, Basehart decides to set fire to the ship in order to enable the Italian authorities to come aboard without violating international shipping laws. The captain of the boat stymies the plan by refusing aid to fight the fire, but Basehart, risking his life, sounds the ship's alarm, thus giving the authorities an excuse to come aboard. In the ensuing struggle, both Basehart and Howard are rescued, while Cianelli is shot dead.

It was produced by John Stafford and Peter Moore in association with Graham Greene, and directed by Mario Soldati from a screenplay by Guy Elmes and Georgio Bassani.

Family.

"Chief Crazy Horse" with Victor Mature, Suzan Ball and John Lund

(Univ.-Int'l, April; time, 86 min.)

A good Indian-versus-white melodrama. The scenic beauty, enhanced by Technicolor photography and by the thrilling panoramic effect of the CinemaScope process, should make many a patron feel as if he got his money's worth from that alone. As to the story, it is somewhat different from most stories that deal with a conflict between Indians and whites. This time the Indians are given sympathetic treatment and are depicted as being persecuted by the whites. The story follows historical fact as well as a Sioux Indian legend that the body of Crazy Horse, their great chief, will one day be resurrected and placed in a huge monument. As a matter of fact, sculptor Korczak Ziolkowski right now is creating that monument in the Black Hills of South Dakota. Thousands of tourists visit the spot each year, and this fact should be of some help at the box-office. Though the action is slow at times because of excessive talk, there are a number of thrilling situations, the most outstanding being where the Indians launch an attack on the U. S. Cavalry. This battle action is particularly effective in CinemaScope, for the charging warriors fill the scene from one end of the screen to the other. Victor Mature does good work as Crazy Horse, the Indian chief, and Suzan Ball is winsome as his bride; the part should win her more followers:—

As he dies from wounds inflicted in a battle with the whites, Morris Ankrum, the Dakota-Sioux chief,

predicts that from his tribe will rise a great warrior who will lead the Indians to a victory over the whites, only to be murdered by one of his own tribe. The warrior of the legend proves to be Mature, who marries Suzan Ball, daughter of another chief. The marriage is resented by Ray Danton, another warrior, who wanted to marry Suzan himself. When Danton spreads the word among the whites that there is gold in the Dakotas burial grounds in the Black Hills, the news sets off a full-scale gold rush. Feeling that the whites violated their treaty by invading the burial grounds, the Indians go on the war path and select Mature as their new chief. Mature's leadership enables the Indians to wipe out a contingent of troops led by General Custer. James Millican, another general, is dispatched to subdue the Indians but Mature and his Indians are victorious once again. Returning from the battle, Mature learns that his baby daughter had died from a white man's ailment. Having been unable to attend to their traditional hunt for buffalo, the Indians soon find themselves with a food shortage. Mature listens to the advice of John Lund, a friendly Major, and takes his tribe to the fort for food and medical attention. Mature becomes friendly with Millican and persuades him to permit the Indians to leave the fort to do their accustomed hunting. But Danton, who had joined the Army and had become a sergeant, and who still hated Mature, forbids him to leave the fort and stabs him to death with a bayonet. Thus the prophesy of Ankrum comes true.

William Alland produced it, and George Sherman directed it, from a screenplay by Gerald Drayson Adams and Franklin Coen, based on a story by Mr. Adams.

Family.

"Jungle Gents" with the Bowery Boys

(Allied Artists, Sept.; time, 64 min.)

A pretty good program comedy melodrama. It is somewhat better than the last pictures of the series, for the action is fast enough to hold one's interest throughout. As indicated by the title, all the doings are supposed to take place in the African jungles, and stock jungle shots of animals have been edited into the staged action intelligently, becoming a part of the story. For comedy, there is the usual horseplay by Huntz Hall and Leo Gorcey, who is again the tough leader of the group. The photography is good:—

When Huntz Hall and his friends discover that he can smell diamonds, they accept a suggestion that they go to South Africa to make a fortune. There, Patrick O'Moore hires Huntz to discover a fortune in stolen diamonds hidden in some remote jungle caves. After the diamonds, too, are Eric Snowden, Rudolph Anders and Harry Cording, who follow the O'Moore safari. Huntz foolishly destroys the map that might lead the safari to the caves and, without it, they wander hopelessly through the jungle until they meet Laurette Luez, a female Tarzan, who, having fallen in love with Huntz, leads them to the caves. Despite the many traps set by their enemies, Huntz and his pals spot the fortune in diamonds, gather up the loot and head for home.

Ben Schwalb produced it, and Edward Bernds directed it, from a screenplay by Elwood Ullman and Mr. Bernds.

Family, particularly for children.

"There has been an attempt to meet with these men who are responsible and perhaps reason with them. The recent statement by members of TOA certainly parallels our own thinking as to film rentals. If a government investigation does take place into what is happening to the small theatres, it may lead to some easement.

"Many people say the presidents of the film companies have no idea of what is going on in relation to the small exhibitors. This is hard to believe. However, it might be wise to seek out each president, wherever he might be, and discuss the welfare of his customers. Certainly, up to now, it has been of little avail to speak with sales managers. If distribution does not see storm clouds ahead, they are being blinded by the brilliance of their own sales policies. It seems as if there is a contest as to who can demand the highest terms.

"It is rumored that there is more false box-office reporting going on than ever before. This is not to be condoned but certainly, understandable. When a man's livelihood is threatened and his family's security endangered by the willful practices of a few men, he will fight with every means at his command.

"There is more friction today between customer (a very loosely applied term in our industry) and seller than ever before. It is obvious that the small independent exhibitor must protect himself at all costs and use whatever methods are necessary to preserve his position. Don't roll over and play dead. If this is a fight for survival, which it seems to be, make sure your enemy does not get off unscathed. If enough exhibitors show enough guts and say 'no' often enough, it would bring a more even balance to our industry."

A FINE TRIBUTE TO A SALWART LADY

One of the finest examples of courage and inspiration is Miss Suzan Ball, the beautiful Universal-International star, who, despite the recent amputation of her right leg, is continuing her motion picture career and winning many new fans. An eloquent tribute was paid to her this week in the United States Senate by Senator Herbert H. Lehman, who had this to say:

"Mr. President, today there is seated in the visitors' gallery a lady to whom I wish to pay tribute. I wish to do so for a very particular reason. She is still a young woman. But in her years she has experienced triumph, despair and faith that should set an example of high courage and consistency of purpose to people young and old throughout the length of this land. She is of the stamina that has made this country great. The young lady seated in the gallery was born in Buffalo in my State of New York. Even as a child she was outstanding in her achievements and determined in her future. Unflinching, she began in early days to carve for herself a career as an actress. With each advance the path ahead bloomed more and more promising.

"When she had scarcely attained maturity, this young lady was standing on the threshold of bright recognition. Likewise, she was looking forward into womanhood as she planned the day for her wedding. Then without warning the world seemed to fall apart about her. She was stricken with the crippling affliction that threatened not only to tear asunder the goal she had so patiently, earnestly and devotedly pursued, but to strike down her very life.

"But a great heart in a great woman beat anxiously through tortured weeks and months, and that great heart preserved through pain and suffering that would have ended the hopes of a less stalwart person. It is for this reason I wish to honor Miss Suzan Ball who is a splendid motion picture actress representing her fine industry."

The motion picture industry can indeed be proud of Miss Ball.

A WORD OF CAUTION

If you have booked Allied Artists' "The Big Combo" and Warner Brothers' "New York Confidential," you should see to it that you don't play them too close together, because the two stories are a great deal alike and your patrons may object to being shown pictures that are almost the same within a short period of time.

Another reason is the fact that both pictures star Richard Conte in somewhat similar roles. In "The Big Combo" he is depicted as a head gangster, and in "New York Confidential" he plays the part of a hired gunman for a crime syndicate.

If you have only one of these pictures booked, you should see to it that you do not play it at the same time that the other picture is being shown in a competing theatre.

INTERESTING STATISTICS

According to a news report in *Film Daily*, Jack Broder, head of Realart Pictures, has revealed that his company has thus far paid Universal more than \$7,000,000 under its 10-year contract for the reissue rights to approximately three hundred old Universal features. The contract still has three years to run, and the payments already made to Universal are more than double the original contract figure of \$3,250,000.

Without disclosing any figures, James Mulvey, president of Samuel Goldwyn Productions, revealed last week in Hollywood that the revenue from the re-release of the first group of eight Goldwyn pictures, handled by state-right distributors, has been so good that there is little chance that any of Goldwyn's choice backlog of past hits will ever go to television, despite the efforts of TV interests to obtain them.

The profits enjoyed by Universal and Goldwyn from the reissuing of their old pictures to the theatres should give food for thought to other producers and distributors who might be contemplating the sale of their old films to TV.

A READER HAS HIS SAY

Dear Pete:

In your February 19th issue, front page "Jay Emanuel," I wish to advise that I agree with you 100% on your statement regarding VistaVision, especially in regard to "White Christmas," but I think you left out one important item and that was the perfect timing of this picture which I believe upset the grosses about 30 or 40% as in my territory it dropped to a great degree after the Christmas holidays.

When I read Balaban's statement I felt the same as you do that he was insulting the intelligence of the exhibitors. Don't back down. Perhaps Mr. Balaban does not know which end of the horse the brains are supposed to be on. — Charles A. H. Brooks, Ashland Opera House, Ashland, Maine.

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REVERSING THE PROCEDURE

"Davy Crockett," the new film production that has been a highlight on Walt Disney's "Disneyland" television show, will be released theatrically, according to an announcement made this week by Leo F. Samuels, head of the Buena Vista Film Distribution Company, which is Disney's releasing subsidiary.

This will be the first time that a motion picture production will have started as a television entertainment before it is shown in the theatres as a major release. Prior to the Disney decision, the reverse was uniformly true.

The announcement states that, for theatre distribution, the film will be called "Davy Crockett, King of the Wild Frontier," and will be a one and one-half hour unification of Disney's three-installment TV presentation. Moreover, it will be shown in Technicolor and in a wide-screen ratio.

The initial theatrical release is scheduled for June, with countrywide distribution set to follow immediately.

This is indeed an interesting development and it poses some important questions. The most significant question is whether or not there is a market in theatrical showings, via paid admissions, for a production that has been seen by a vast television audience free of charge?

The significance of this question is pointed up by the fact that, for the two weeks ending January 22, the "Disneyland" TV show registered a 50.1 Nielsen-Rating, thus indicating that the average television audience watching the one-hour show on the ABC-TV network is estimated at 47,350,000. Compare this figure with the estimated 13,000,000 average audience that sees a feature film in the theatres, and you begin to ponder how many of these movie-goers will have seen "Davy Crockett" on TV for nothing and will see no point in viewing it a second time in the theatres, particularly if they have to pay an admission price for the privilege. To what extent such a feeling might reduce the theatre audience potential is any one's guess, but it is a factor that should be given careful consideration by the exhibitors who contemplate buying the picture.

Still another factor that should be considered is the possible resentment that might be felt by movie-goers who pay an admission to see the picture without realizing that they had already seen it on TV for nothing. This, of course, could be avoided by advertising and publicity matter that would make it clear that the picture is a condensed version of the one shown on TV. As a matter of fact, the change in the title would make such notification imperative.

There is, of course, a potentially brighter side to the exhibition of this picture in the theatres. For one thing, it will be shown in color, which is a decided

advantage over the black-and-white version seen on TV. Another favorable factor is the vast popularity of the "Disneyland" show, particularly among the youngsters. The "Davy Crockett" three-installment TV presentation was spaced weeks apart and youngsters throughout the country eagerly awaited each installment. The tremendous kick they got out of each show probably left them with a desire to see the presentation once again, and the fact that they will be able to see all three installments at one time may very well induce them to make a bee-line to the box-office.

But whether the favorable factors will outweigh the unfavorable factors cannot be foretold, for there is no yardstick by which one could gauge the potential box-office performance of a picture that has been televised previously for free. Until there is some definite indication of its box-office worth, the buying of this picture by an exhibitor calls for a cautious approach.

GOLDWYN JUMPS ON THE CINEMASCOPE BANDWAGON

Although there are many in this industry who do not see eye-to-eye with Samuel Goldwyn on some matters, most every one will agree that he is one of the industry's top independent producers, and that his pictures, even when they occasionally miss fire entertainment-wise, have a high mark of quality. He is second to no one in the effort to endow his pictures with first-rate production values, and from the time one of his pictures goes into preparation to the moment when it is ready for public exhibition, the project is given his close personal supervision and loving care.

It comes as no surprise, therefore, to learn that Goldwyn has been carrying on extensive experiments for months with all the new screen processes available in order to select the best medium for the lensing of "Guys and Dolls," his forthcoming multi-million-dollar musical, which is scheduled to go before the cameras shortly with a cast headed by Marlon Brando, Jean Simmons, Frank Sinatra and Vivian Blaine.

Having paid \$1,000,000 for the screen rights to this Broadway stage success, it is understandable that Goldwyn should take extra care to seek out a process that would not only show off this expensive property to best advantage but also mean something at the box-office. Needless to say, he has selected CinemaScope, and he will pay to 20th Century-Fox the regular royalty fee of \$25,000 for the right to film his production in that process.

The selection of CinemaScope by a producer of Mr. Goldwyn's stature and knowhow, further underscores its establishment as the most advanced and pre-

(continued on back page)

**"Blackboard Jungle" with Glenn Ford,
Anne Francis and Louis Calhern**

(MGM, March; time, 101 min.)

"Blackboard Jungle" is a stark, powerful melodrama, sordid, tense and disturbing. The picture no doubt will stir up considerable controversy, but at the same time it probably will prove to be a top box-office grosser. Centering around a young male teacher's efforts to combat the viciousness of tough juvenile hoodlums in a big-city vocational trade school located in a slum district, the story, though frequently brutal and shocking in its depiction of the violence and tortures practiced by the youthful hooligans to intimidate and terrorize the teachers, grips one's attention from the opening to the closing scenes. Even hardened movie-goers will be startled by some of the vividly depicted situations, such as an attempted rape of a sexy teacher, the brutal beating given to two male teachers in a dark alley, and a fight in a classroom between a teacher and a half-crazed, knife-wielding student. The dialogue is unusually plain-spoken, particularly with reference to racial slurs. Bordering on the sensational is the situation where the sexy teacher, who had been molested, admits to the hero that she is lonely and sex-starved and invites him to have an affair with her, in spite of the fact that he is a married man. This incident, as well as another incident in which the hero witnesses a crime committed by several of his students but does not inform the police, give the picture questionable moral and ethical values. Despite these flaws, however, the story poses with powerful dramatic impact the problem of juvenile gangs and the intelligent and constructive manner in which it is combatted by one teacher, despite the physical and mental anguish suffered by him. Glenn Ford is excellent as the teacher; he plays the role with such convincing intensity that one feels as if he is watching a real-life drama. Anne Francis, as his wife; Margaret Hayes, as the sexy teacher; Louis Calhern, as a cynical teacher; Sidney Poitier, as a colored student who is won over by Ford; and Vic Morrow, as the savage, knife-wielding student, are among the others in the fine cast who are outstanding, thanks to the superior direction of Richard Brooks. The drab classroom and school settings, as well as the grimy slum scenes, add much to the stark realism of the proceedings as a whole:—

Ford, a young Navy veteran, is thrilled no end when he secures his first teaching job at the school. On the opening schoolday he takes notice of the students' tough attitudes, and Calhern, a cynical fellow-teacher, warns him not to turn his back on the class. Led by Poitier, a husky Negro, and Morrow, a mean hooligan, Ford's class quickly makes clear its contempt for authority. When humoring them fails, he tries discipline, only to be taunted with threats of violence. The tenseness of his first day at school reaches a climax when he rescues Margaret, an attractive new teacher, from an attempted rape by a T-shirted boy. He subdues the hooligan after a vicious fight, but this feat increases the students' antagonism to a point where he and Richard Kiley, another new teacher, are beaten severely by a gang of them in a darkened alley. In the course of events, Margaret makes a play for Ford but he does not fool with her. One of the students, however, takes to writing notes and making phone calls to Anne Francis, Ford's pregnant wife, hinting of "another woman" in his life. This causes Anne so much torment that she gives birth prematurely. Angered over this situation, Ford decides to quit, but Anne persuades him to carry on. Through extreme patience he finally succeeds in gaining the interest and understanding of some of the class, particularly Poitier. When Morrow defies him one day in class, Ford meets the challenge by accusing him of writing the notes to his wife and of heading the gang attack on him. Morrow draws a knife and, as Ford approaches to disarm him, he calls on his classmates for help. Led by Poitier, the boys turn against Morrow and help Ford to overcome him and march him off to the principal. Ford, cheered by this new respect he had gained, decides to remain on the job.

It was produced by Pandro S. Berman, and directed by Richard Brooks, who wrote the screen play from the novel by Evan Hunter. Adults.

**"Big House, U.S.A." with Broderick Crawford
and Ralph Meeker**

(United Artists, March; time, 82 min.)

A well produced crime melodrama. Unfortunately, the story is too tortuous. It has too many ramifications, with a number of the incidents dragged into the plot by the ear. The best feature is the park scenery of the Royal Gorge in Colorado, the beauty of which is enhanced by the sharp and clear black-and-white photography. The worst feature is the use of the death of a little boy to develop the story. Moreover, the lad, lost in the woods, is kidnapped by the villain, who sought to collect a big ransom from his wealthy father. Many people object to seeing kidnappings in pictures. The death of the youngster is unjustified, by virtue of the fact that he did not do anything to deserve death. And in drama the person who dies must deserve such a fate. The acting of all the principals is good. There is considerable violence in the action, and no comedy relief:—

Hospitalized in a summer camp after an asthma attack, Peter Votrian, a 12-year-old boy, runs away when he learns that the nurse is about to give him an injection. He becomes lost in the woods and is found by Ralph Meeker who, realizing that he is the rich youngster for whom a wide search had been ordered, decides to hold him for ransom. He takes him to a dilapidated fire tower and, on the pretense of going for help, instructs him to remain there until he returns. Peter awakens at night and, becoming frightened, tries to descend. A plank gives way, causing him to fall to his death. Meanwhile Meeker sends Peter's father a message demanding \$200,000 for the boy's return. Finding the boy dead when he returns, Meeker throws the body into a ravine. From then on the authorities exert every effort to find the boy. Willis B. Bouchee, the father, delivers the ransom money but the boy is naturally not returned. He informs the authorities and Rangers are ordered to guard all exits from the park. Some money found hidden in the spare tire of Meeker's car brings about his arrest and imprisonment, but he does not disclose where he had hidden the rest of the ransom cash. In jail, Broderick Crawford, a convicted bank robber, and several of his henchmen, all lifers, make life miserable for Meeker. They break out of jail and, taking Meeker with them, force him to lead them to the ransom money. They are caught by the authorities, who had been tailing them, and all are shot and killed when they try to escape.

Aubrey Schenck produced it, and Howard W. Koch directed it, from a screenplay by John C. Higgins.

Adults.

**"Stranger on Horseback" with Joel McCrea,
Miroslava and Kevin McCarthy**

(United Artists, March; time, 66 min.)

A good western, photographed in Ansco color. The action is not as highly melodramatic as in most westerns, but it holds one's attention tense just the same, because one fears for the hero's life at the hands of the villainous characters. Joel McCrea turns in his usual competent performance as a fearless Federal circuit judge who determines to bring law and order to a small western town dominated by John McIntire and his family. Although the action is serious, the behavior of John Carradine, as the philosophical but grafting prosecutor, imparts to it a certain lightness that is pleasant. McIntire is believable as the tough cattle baron who controls the lawless element. There are some situations of brutality, as in most westerns. The color photography is good:—

The western town of Bannerman had been without a judge for some time, and McCrea is sent there by the Government to put judicial matters in order. He soon learns that the town was controlled by McIntire, who ruled the area with an iron fist. While setting the town's legal house in order, McCrea discovers that Kevin McCarthy, McIntire's son, had not been arrested by Emile Meyer, the sheriff, for a fatal shooting supposedly committed in self-defense. McCrea decides to bring Kevin to trial to reestablish the principle of

justice and legal process in the town. Kevin comes to town with a number of supporters to impress McCrea with his family's grip on the inhabitants, but McCrea, refusing to be intimidated, throws him into jail. This show of courage wins support for McCrea from the townspeople and the sheriff, who were eager to see an end to McIntire's tyrannical rule. Seeing the seriousness of the situation, Carradine, a local lawyer and McIntire's pawn, has himself appointed prosecutor in an attempt to sabotage McCrea's efforts. McCrea, learning that James Bell, the local gunsmith, and Nancy Gates, his daughter, had witnessed the killing, persuades them to testify at the trial. Meanwhile Miroslava, McIntire's niece, falls for McCrea and, though he is attracted to her, he suspects her motives. Realizing that McIntire will attempt to silence Bell and Nancy and to liberate his son, McCrea decides to move Kevin, as well as the witnesses, to the town of Cottonwood. McIntire sets a trap for McCrea and his party, but Miroslava, fearing for McCrea's safety, warns him of the danger. She turns fully against her uncle when he and his henchmen surround McCrea and his party, and when Kevin pushes Bell off a cliff to his death. McCrea opens fire and throws McIntire's forces into confusion. Unable to rally his hired gunmen, McIntire tries to escape, but McCrea heads him off. Thus McIntire bows to the due process of law as the trial of Kevin gets underway.

It was produced by Robert Goldstein, and directed by Jacques Tourneur, from a screenplay by Herb Meadow and Don Martin, based on a story by Louis L'Amour.

Family.

**"Untamed" with Tyrone Power,
Susan Hayward and Richard Egan**
(20th Century-Fox; March, time, 111 min.)

Photographed in CinemaScope and color by DeLuxe, "Untamed" is a spectacular romantic action melodrama from the production point of view. Much of the story, which is set in the 1850's, was shot on location in South Africa and, aside from the beauty of the rugged scenic backgrounds, it offers a number of highly exciting action sequences, the most thrilling of which is an attack on a Boer wagon train by thousands of frenzied Zulu tribesmen. The staging of this attack, as caught by the majestic sweep of the CinemaScope process, is spellbinding. As a dramatic entertainment, however, the picture misses fire, mainly because of a sprawling, overlong story that "wanders all over the lot" and that is too often heavy-handed and trite, making for a peculiar melange of good, bad and indifferent scenes. Although the cast boasts such competent stars as Susan Hayward and Tyrone Power, their acting is below par and their characterizations lack conviction. There are several scenes, in fact, where Miss Hayward's acting is amateurish. The picture should satisfy those who are not too concerned about story values, for the scenery is magnificent and the pounding spurts of action exciting, but it is doubtful if it will go over with the more discriminating movie-goers:—

Briefly, the story casts Power as leader of a group of Dutch commandos, who sought to establish a Dutch Free State in South Africa and who protected settlers from native tribes. He meets and falls in love with Susan while on a horse-buying trip to Ireland, but refuses to marry her lest it interfere with his work. Some years later she marries John Justin and, together with their baby son and Agnes Moorehead, his nurse, sail to Capetown to start a new life. There, they join a group of homesteaders on a trek into the interior. A vicious attack on the wagon train by Zulu tribesmen is broken up by the timely appearance of Power and his commandos, but during the fight Susan's husband is killed. She renews her romance with Power and persuades him to settle down on the land with her without the benefit of marriage. He eventually leaves her to continue his work with the commandos, unaware that she was bearing his child. His departure leaves her furious, and she entices Richard Egan, long in love with her, to take charge of the farm. Egan works hard but makes little headway with his desire for Susan, a quest that is brought to a bitter end when he loses a foot in an accident, during a storm that ruins the

farmland. Shortly after her second child is born, Susan sells her possessions to unwitting natives for a fortune in gold and diamonds, and goes to Capetown where she becomes a woman of influence. There, she once again meets up with Power and resumes their romance, but he leaves her after a bitter quarrel concerning her failure to tell him that he is the father of her second child. In the course of events, Susan loses her wealth and heads with her family for the diamond fields to recoup her fortune. Arriving at Kolesburg, she becomes the captive of Egan, now a bandit leader, who had taken over the diamond town. All this happens just as Power and his commandos arrive to re-take the town. Power's forces are victorious, and it all ends with another reunion with Susan, this time with the benefit of marriage.

It was produced by Bert E. Friedlob and William A. Bacher, and directed by Henry King, from a screenplay by Talbot Jennings, Frank Fenton and Michael Blankfort, based on the novel by Helga Moray.

Adult fare.

**"Hit the Deck" with Jane Powell, Tony Martin,
Debbie Reynolds, Walter Pidgeon,
Vic Damone, Ann Miller and J. Carrol Naish**

(MGM, March; time, 112 min.)

Producer Joe Pasternak, who has a way with musicals, has come through with another top-flight entertainment in "Hit the Deck," which has been photographed in CinemaScope and Eastman color. It has all the ingredients that make for a box-office hit—good comedy, pleasing romantic interest, youthful players, marquee names, melodious songs and well staged production numbers. The story is taken from an old play, but it has been rejuvenated with telling effect. Not one discordant note mars the action, and it will send people out of the theatre with a pleasant feeling. All the musical numbers are highly entertaining, but the one that stands out in particular is the novel dance routine done by Debbie Reynolds and Russ Tamblyn in an amusement park "fun house." The production values and the color photography are first rate:—

Tony Martin, a petty officer, and Vic Damone and Russ Tamblyn, seamen, return to San Francisco after months of sea duty and look forward to a high time. Their first 48-hour pass gets off to a bad start when Ann Miller, Tony's song-and-dance sweetheart, gives him the air because of his long absence. Vic, rushing home to Kay Armen, his widowed mother, inadvertently fouls up her romance with J. Carrol Naish, a local florist. Russ, who unknown to his pals was the son of Walter Pidgeon, an admiral, is disturbed to learn that Jane Powell, his sister, had made a date with Gene Raymond, an actor and notorious "wolf." Life brightens up for Russ when he meets Debbie Reynolds, a young actress. When she tells him of Gene's bad character, Russ enlists the aid of his pals and, together, they break into Gene's apartment, give him a beating and "rescue" Jane. Vic falls for Jane, but the feeling is not mutual. Meanwhile Gene calls the Shore Patrol and enters assault charges against the three boys. The Shore Patrol starts a relentless search for the trio and, while they elude capture, they straighten out Naish's romance with Vic's mother. At the same time Ann and Tony patch up their differences, and Jane comes to the realization that she is in love with Vic. In an effort to get Gene to drop the charges, Jane agrees to have the boys visit him in his dressing room to apologize, but when they get there they find the Shore Patrol waiting for them. Jane gives Gene a black eye for his treachery; nevertheless, the boys end up in the brig. Jane confesses to her father that she was the cause of the trouble, but the admiral is powerless to help. The boys win their freedom, however, when Richard Anderson, an alert young lieutenant, uses subtle pressure to compel Gene to drop the charges.

It was produced by Joe Pasternak, and directed by Roy Rowland, from a screenplay by Sonya Levien and William Ludwig, based on the play by Herbert Fields.

Family.

ferred technique of film production and exhibition to rank as the international standard of the motion picture industry.

* * *

While on the subject of CinemaScope, it is interesting to note that in the recent nominations for Academy Awards four of the five features selected for the Best Cinematography in color were photographed in CinemaScope. These include 20th-Fox's "The Egyptian" and "3 Coins in the Fountain," MGM's "Seven Brides for Seven Brothers," and Warners' "The Silver Chalice." The fifth nomination went to Paramount's "Rear Window," which was photographed with standard Technicolor cameras.

Among the productions eligible for nominations in this classification were Paramount's "White Christmas" and "3 Ring Circus," both in VistaVision, but neither one made the grade.

The nominations, incidentally, were made by 13,438 members of the Hollywood film industry, and since four of their five selections were in CinemaScope, their opinions, too, serve to underscore the supremacy of that medium.

"Man Without a Star" with Kirk Douglas, Jeanne Crain and Claire Trevor

(Univ.-Int'l, April; time, 89 min.)

A taut and exciting western melodrama, photographed in Technicolor. Centering around a struggle between frontier ranchers over grazing rights, and around the involvement of a roving cowhand, there is little that is unfamiliar about the basic plot, but the story treatment is good and it has all the time-tested ingredients of robust action and excitement to insure satisfaction to the followers of this type of pictures. Its overtones of sex and illicit relationships, however, confine its suitability to adults. A strong performance is turned in by Kirk Douglas, as the roving cowboy, a sort of saddle tramp, whose love for whiskey and women is soon forgotten when he sets out to combat the ruthless and murderous tactics employed by Jeanne Crain, a big rancher, with whom he had been having an affair. A number of the situations are brutal and sadistic. The direction is fine, and so is the color photography:—

Douglas, a roving cowhand, saves young William Campbell from taking the rap for a freight-car killing. The two become inseparable companions and, after they find jobs on a ranch managed by Jay C. Flippen, Douglas teaches the young man how to rope, ride and shoot. Douglas spends considerable time with Claire Trevor, a woman of easy virtue, who operated the local saloon, but his attentions are diverted with the arrival of Jeanne, the new owner of the ranch. Trouble looms when Jeanne determines to use grazing lands that the small ranchers were saving for winter feeding of their cattle. To protect themselves, the small ranchers string up barbed wire fences. Flippen sides with the small ranchers, and Jeanne, by agreeing to become Douglas' mistress, induces him to replace Flippen. In the course of events, Douglas quarrels with both Campbell and Jeanne. He leaves the ranch and moves in with Claire. Jeanne then turns her attentions to Campbell, makes him her top hand, and to carry out the ranch warfare hires a gang of gunmen led by Richard Boone, who loses no time in starting a murderous campaign against the small ranchers. When Boone and his henchmen give him a severe beating while he is in a drunken stupor, Doug-

las switches to the side of the small ranchers. Many fights and gun battles follow, during which Campbell realizes his true friendship for Douglas and joins him in combatting the gunmen. In a final showdown, Jeanne's forces are wiped out by Douglas and the grateful ranchers offer him a piece of land and a few hundred head of cattle. He declines the proffered gift and rides off to seek his destiny elsewhere, while Campbell remains behind to settle down with Myrna Hansen, daughter of a local rancher.

It was produced by Aaron Rosenberg, and directed by King Vidor, from a screenplay by Borden Chase and D. D. Beauchamp, based on a novel by Dee Linford.

Adults.

"Land of Fury" with Jack Hawkins and Glynis Johns

(Univ.-Int'l, March; time, 82 min.)

Centering around the hazards faced by early English settlers in Maori-occupied New Zealand, this British-made adventure melodrama offers considerable action and excitement and good Eastman color photography. Its story, however, is only moderately interesting and its appeal in this country probably will be limited. Another drawback is the fact that the players are relatively unknown in this country. As a tale about pioneering days and about the efforts to establish friendly relations with the natives, the story has the ingredients for strong drama, but it fails to come through with any appreciable impact, for the direction is uneven and the acting so-so. The scenic backgrounds and the shots of native rituals and customs are fascinating, but they are not enough to compensate for the static quality of the proceedings as a whole:—

In 1820 Jack Hawkins, a seaman, lands in New Zealand with Noel Purcell, his Irish buddy, who spoke the native tongue. They are captured by the Maoris, but when Hawkins proves his courage he wins the friendship of the Maori chief, who offers to grant him some land if he will settle down. Returning to England, Hawkins is arrested by custom officials after being tricked by the ship's captain to carry ashore contraband. Embittered by this experience, he marries Glynis Johns and returns with her and Purcell to New Zealand to begin a new life. They start to build a settlement, and in due time a son is born to Glynis. Other settlers join them and begin to expand the colony. Complications arise when Hawkins, in a moment of weakness, succumbs to the seductive charms and exotic beauty of Laya Raki, the chief's young wife. Despite his discovery of this infidelity, the chief remains true to his principles of peace and non-violence and opposes the murderous plans of a tribe priest, who urges an attack on the settlement. Meanwhile Glynis forgives Hawkins for his unfaithfulness. Trouble flairs up again when one of the natives is killed accidentally by a settler. The priest incites a rival tribe to launch an attack and set fire to the settlement. The chief goes to the aid of the colonists, but he is too late to save Glynis and Hawkins from being consumed by the flames. He does rescue the baby, however, and decides to "adopt" him so that he will become a symbol of friendship between the two races.

It is a J. Arthur Rank Organization presentation, produced by George Brown, and directed by Ken Annakin, from a screenplay by William Fairchild.

Adults.

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Vol. XXXVII

SATURDAY, MARCH 12, 1955

No. 11

THE COMPO EFFORT TO BOOST ATTENDANCE

Approximately seventy representatives of exhibition, distribution and production, including the heads of film companies and large theatre circuits, met in New York on Thursday of this week, under the sponsorship of COMPO, to consider ways and means of increasing theatre attendance, which is now generally admitted to be only slightly above the 1953 low point of 45.9 millions weekly.

The record gathering of these industry leaders, and their intense interest in the meeting, reflect the industry's concern over the continuation of slim theatre attendance.

The keynote of the meeting was given in a booklet prepared by COMPO for those attending the session, under the heading, "The Challenge That Calls For An Answer." The booklet had this to say:

"Overshadowing in importance all other troubles that beset the motion picture business, the catastrophic drop in theatre attendance continues to be the industry's No. 1 problem.

"The increase in revenue which film companies and some theatres experienced following tax relief, the development of new projection techniques and the production of a succession of unusually fine pictures led many of us to believe that our business at long last was headed back toward its former proud position. But as the months passed without any material improvement in theatre attendance the conviction has grown that the very foundations of our industry are in peril and that heroic measures must be taken without further delay if this industry is to survive.

"It is to focus attention on this problem that this memorandum has been prepared. In the following pages an attempt will be made to show the extent of the decline in attendance and a list will be given of measures that have been suggested for improving attendance.

"It is hoped that the mention of these suggestions will inspire other recommendations. Certainly no one measure will cure the condition the industry is now in. Many-sided and complex, the problem calls for as many remedial activities as the intellectual resources of this industry can muster."

Among the subjects slated for discussion were the nation-wide audience poll planned for next autumn by COMPO; a survey to determine how best to improve the industry's current marketing methods, with special attention being paid to advertising media, theatre programming, admission prices, promotion of 'teen-age audiences and the physical condition of thea-

tres; a series of shorts introducing new talent to the public; contests to discover new talent; special admission prices for 'teen-agers; special screenings of big pictures for community opinion-makers; an industry television show; a traveling motion picture festival similar to those held in foreign countries, and further efforts to improve the industry's press relations.

Among the important actions taken at the meeting was the unanimous approval to proceed with arrangements for the nation-wide audience poll. The plan calls for the appointment of two co-chairmen, one from exhibition and the other from distribution, to organize the project. Theatre-goers will be given an opportunity to vote for the best picture of the year, the most popular male and female stars, and the most promising young male and female players. The present plan is to have the voting conducted in theatre lobbies from Thanksgiving Day to December 7. Consideration will be given to making the awards on a spectacular industry television show.

Unanimous approval was given also to the formation of a committee to study the problem of inducing more young people between the ages of 18 and 30 to attend the movies. Leonard Goldenson, president of American Broadcasting-Paramount Theatres, was the principal speaker on this subject and pointed out that the problem required solution from three angles. The first was the need for junior admission prices to offset the sharp rise in price faced by children who pass their twelfth birthday and are required to pay adult prices. The second was the need for more pictures of a type that will have particular appeal to the 18-30 age group. The third was the need for developing more young stars with whom this age group can grow up.

Approval was given also to organizing a survey to determine how best to improve the industry's current marketing methods.

The present low level of theatre attendance is indeed a serious problem, and COMPO is to be commended for taking cognizance of the importance of finding ways and means to stimulate public interest in motion pictures so as to attract the greatest possible number of people to the theatres.

Of the 160,000,000 people in this country, it is estimated that at least 100,000,000 are potential movie-goers, but no more than thirteen to fifteen million ever get to see a particular picture. That leaves a vast number of 85,000,000 from which to recruit new and "lost" movie-goers, but to bring them to the theatres will require constructive planning. In short, the potential additional customers are there, but if they won't come to us, we must go after them.

**"Seven Angry Men" with Raymond Massey,
Debra Paget and Jeffrey Hunter**

(Allied Artists, March 27; time, 90 min.)

Although "Seven Angry Men" has been founded on historical facts—the efforts of John Brown to abolish slavery, it is unlikely that it will have wide appeal, for the reason that Raymond Massey, as Brown, is a fanatical man, the kind who will brook no interference in his plans. Moreover, the excessive dialogue slows up the action, and there is much brutality. Two men are shot and killed in cold blood by Massey's followers, in retaliation for the brutal killing of his son by the opposing side. There are no pleasant doings in any part of the action. Even the romance between Debra Paget and Jeffrey Hunter is mild. The photography is in a low key:—

Massey, a fanatical father and leader, heads a crusade in the Kansas Territory for the purpose of freeing all the slaves. His six sons (Dennis Weaver, John Smith, Guy Williams, James Best, Larry Pennell and Jeffrey Hunter) work together with him, even though some of them do not approve of his methods. Hunter is in love with Debra Paget, whose father is killed when Massey's Free State camp is raided by the Border Ruffians, the opposition led by Leo Gordon. In retaliation, Massey and his sons shoot down two of Gordon's followers, and in further murderous retaliation Gordon's men kill one of Massey's sons in cold blood. In due time, Massey's remaining sons, except Hunter, protest against his tactics and leave him. Hunter remains to fight for his father's principles and to marry Debra. When Kansas votes to enter the Union as a free state, Massey goes East to raise funds for his cause. He is successful and returns with enough arms to outfit 1,300 men. He then sets up headquarters at Harper's Ferry, Virginia. He attempts to take over the town and the Federal armory, but Federal troops, commanded by Robert Osterloh (as Col. Robert E. Lee), assault Massey's headquarters and put down the rebellion after a loss of many lives. Massey, arrested, dies on the gallows for rebellion, murder and other violations of the law.

Vincent M. Fennelly produced it, and Charles Marquis Warren directed it, from a story and screenplay by Daniel B. Ullman.

Adults.

**"Ma and Pa Kettle at Waikiki" with
Marjorie Main and Percy Kilbride**

(Univ. Int'l, April; time, 79 min.)

Like the previous pictures in the "Ma and Pa Kettle" series, this one should satisfy those who enjoy the brand of homely, domestic comedy offered by Marjorie Main and Percy Kilbride. This time, as indicated by the title, the Kettles go to Hawaii, where they become involved with crooks and a kidnapping during the course of Pa's efforts to save a relative's pineapple canning business from going on the rocks. Most of the gags and situations are of the slapstick variety and should amuse the series' followers. The authentic Hawaii backgrounds, and the actual scenes in a pineapple cannery, give the zany proceedings a colorful atmosphere. Lori Nelson, as the Kettle's eldest daughter, and Byron Palmer, as a young cannery executive, provide the romantic interest, but it is incidental. The photography is good:—

While Ma Kettle (Marjorie Main) tends to her house duties and fifteen children, Pa Kettle (Percy Kilbride) spends his time writing untruthful letters about his success as a business man to Loring Smith, his prosperous cousin, a canned fruit tycoon in Hawaii, who was Pa's rival when he courted Ma. Smith develops a heart ailment and, as a result, the banks consider him a bad risk and refuse to grant him needed loans. Taking it for granted that Pa is a business genius, Smith dispatches Byron Palmer, his young aide, to the States to persuade Pa to come to Hawaii and manage his business. Pa agrees and, together with Ma and Lori, their eldest daughter, accompanies Palmer back to Hawaii. Once there, Ma becomes involved with Smith's uppity friends and commits all sorts of social errors that cause them no end of consternation. Meanwhile Pa is taken on a tour of the canning plant, and more by luck than judgment, is responsible for a speed-up in the worker's operations, and for the discovery of a method by which real nectar of fruit juices is produced. He is given credit for both occurrences and is hailed by all as a real genius. Lowell Gilmore, a racketeer who sought to gain control of the cannery, decides to kidnap Pa, figuring that if he can keep him hidden the bank will not give Smith the needed loans, thus enabling him to move in and take over. Pa is enticed by Gilmore's gunmen to a nearby island to search for a buried pirate treasure. In the events that follow, Ma misses Pa and trails him to the island, while she in turn is followed by Smith, Lori, Palmer and several Honolulu police officials. Ma meets up with Charley Lung and Hilo Hattie, a prototype of Pa and herself, and with their help, as well as the aid of their twelve children, rescues Pa and captures the crooks.

It was produced by the late Leonard Goldstein, and directed by Lee Sholem, from a screenplay by Harry Clork and Elwood Ullman.

Family.

**"Rage at Dawn" with Randolph Scott,
Forrest Tucker, Mala Powers
and J. Carroll Naish**

(RKO, April; time, 87 min.)

Photographed in Technicolor and revolving around a gang of outlaw brothers, "Rage at Dawn" represents a sincere effort on the part of Nat Holt to make a thrilling western melodrama. Unfortunately, an ordinary script and equally ordinary direction have thwarted his efforts. Patrons who are the least bit discerning will scoff at the ease with which the different characters carry out dangerous assignments. For example, the opening scenes show the brothers ambushed by the townspeople as they stop in front of a bank to rob it. Although they are trapped like fish in a barrel, with every one shooting at them, only one is killed and the rest escape without as much as a bullet wound. The story itself offers little that is new. The efforts of the sympathetic characters to infiltrate into the ranks of the outlaws and thus use their knowledge to trap them is not novel and by this time has lost its originality. A definite asset is the beautiful scenic background of the Columbia Historic State Park in California, against which the action was shot. The photography is very good. There are no situations that offer comedy relief:—

Ambushed by the townspeople when they try to rob the bank at Mt. Vernon, Indiana, the notorious Reno brothers are driven away, but not before one of them is shot dead. The remaining brothers, Forrest Tucker, J. Carroll Naish and Myron Healey, return to Seymour, their home town, where their association with crooked public officials headed by Edgar Buchanan, a judge, kept them safe from the law. Meanwhile in Chicago, a detective agency hired to bring the outlaw brothers to justice, assigns Randolph Scott and Kenneth Tobey to the task. The two plan to set themselves up as outlaws so that they might persuade Tucker, the leader, to let them join the gang. To carry out their plan, Scott and Tobey stage a fake train robbery, settle down in Seymour, and pass out some of the "stolen" money among the local merchants. While doing all this, Scott meets up with Mala Powers, sister of the brother outlaws. Scott and Tobey soon find themselves arrested after passing out the bills. Scott reveals to Buchanan where he had hidden the money and confides to him that he had a "contact" in the express company who kept him informed of big money shipments. After sharing the "loot" with other thieving officials, Buchanan arranges for Scott to meet the outlaw brothers. They agree to let him join the gang. Mala, by this time in love with Scott, is bitterly disappointed to learn that he, too, is an "outlaw." To trap the gang, Scott arranges to receive from his "contact" a telegram informing him that a gold shipment is coming through. But when the gang attempts to carry out the robbery they are dumbfounded to find themselves suddenly surrounded by a sheriff's posse. All are captured and jailed after a vicious gunfight in which Tobey is killed. A mob of furious citizens, fearing that the outlaws might escape, storm the jail and lynch them, despite Scott's insistence that the law take its course. For this disregard of the law, the mob leaders are given long jail terms. Mala, now aware that Scott is not an outlaw, ends up his arms.

Nat Holt produced it, and Tim Whelan directed it, from a screenplay by Horace McCoy, based on a story by Frank Gruber.

Unobjectionable morally.

"Yellowneck" with Lin McCarthy, Stephen Courtleigh and Berry Kroeger

(Republic, no rel. date set; time, 83 min.)

A morbid and overlong melodrama, centering around a dangerous trek through the Florida Everglades by five Confederate Army deserters who, according to the story, were called "yellownecks" during the Civil War days. Photographed in Trucolor and in the heart of the Everglades, the picture succeeds in capturing the perils and the insufferable heat of the Florida jungle, but as an entertainment the perilous journey made by the five men is quite tedious, not only because of the sameness of the backgrounds, but also because it is given more to talk than to action, with the point of the story remaining rather obscure. An apt description of the picture is that it is more or less a study of an inharmonious group of men, and of their reactions to fear, terror and hope as they make their way through the treacherous jungle. It is apparent that the producers endeavored to make a picture that is different, but the

result is unreal and unconvincing. Moreover, it is hardly a film for the squeamish, for the manner in which four of the five men meet death is quite horrible. Still another drawback is the fact that the players are unknown, even though their acting is competent. The color photography is good:—

The story opens with the five deserters meeting at a prearranged spot in the Everglades, where they are to meet a Seminole half-breed guide who is to take them through the jungle to the sea. There they would board a boat that would take them to Cuba and safety. The five men include Stephen Courtleigh, a colonel, who finds reality only in the whiskey he carries in a belt canteen; Lin McCarthy, a sergeant, who was sickened by the futility of a pointless war; Bill Mason, the youngest of the group, who idolized McCarthy; Berry Kroeger, a licentious thief; and Harold Gordon, a Cockney mercenary, who sought to kill Kroeger so that he might steal from him a quantity of gold nuggets that Kroeger himself had stolen from a Confederate Army paymaster. Tragedy strikes the group when their guide is delivered to them—murdered by hostile Seminole Indians. They immediately set out to find their way to the sea alone. During the torturous march, individual weaknesses comes to the surface and add the burden of fear and terror to the group. Harried by storms, murderous Seminoles and their distrust of one another, the men soon find themselves facing a defeat far more hazardous than the one from which they were fleeing. The first to die is Courtleigh, who becomes the victim of a Seminole arrow in the back. Gordon is the next to die when he runs afoul of a rattlesnake. The third to go is Kroeger, who is dragged below the surface of a river by a huge alligator. McCarthy becomes the fourth victim when he falls into quicksand and slowly sinks to his death. Only Mason, by this time almost out of his mind, succeeds in reaching the sea, but he does not find a boat waiting for him.

It is an Empire Studio production, produced by Harlow G. Fredrick, and directed by R. John Hugh, from a screenplay by Nat S. Linden, based on an original story by Mr. Hugh.

Adult fare.

THE KIND READERS

Dear Mr. Harrison:

May I take this opportunity of congratulating you on the high standard of your Reports and their great value to exhibitors, particularly those situated, as we are, on the other side of the world.—M. G. Sloman, Woodrow Corporation Pty. Ltd., Melbourne, Australia.

* * *

Dear Pete:

Will you please forward a copy of your semi-annual index of the last half of 1954, as it is tough to operate our theatres with a page out of our "bible."—Joe H. Dekker, Civic Theatres, Denver, Colorado.

* * *

Dear Mr. Harrison:

It may interest HARRISON'S REPORTS to know that I have on file and in good condition every number since July 1, 1933. Couldn't do without your Reports.—Irving C. Ackerman, San Francisco, Cal.

SNOOPROOF TAKES EXCEPTION

In our issue of January 1, under the heading "Snooproof Tickets," we published the remarks of Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, in connection with a new type of admission ticket put out by Ungerleider and McGhan, of Kansas City, Mo. This ticket, while serially numbered, gives the patron only an unnumbered portion, thus making it impossible for any one to check a theatre's business by purchasing tickets. At that time Wile stated that the use of this ticket is perfectly legal and that the Internal Revenue Department in Columbus, Ohio, had informed him that it complied with the law in every respect.

In subsequent remarks made by Wile in an organizational bulletin and published by us in our January 15 issue, under the heading "A Correction," he had this to say, in part:

"Since writing about Snooproof tickets lately, we have learned that the office of the Director of Internal Revenue here didn't know that a decision against them had been made in a Federal Court in Utah in 1950. While the litigation was pending, general counsel for one of the distributors asked the Commissioner of Internal Revenue for an opinion as to the use of the tickets and he was informed that the Commissioner regarded them as illegal. The suit was defended and judgment was entered against Ungerleider and McGhan. So you can only use these tickets if your admission is 50c or under."

Shortly after our publication of Wile's remarks, we received a lengthy six-page letter from Henry S. Unregleider, in which he took exception to the statement made by Wile, alleging that it was not in accordance with the facts and that it tended to mislead the exhibitors.

We advised Mr. Ungerleider that, in fairness to his firm, we would be willing to publish his side of the story, but because of space limitations it would be necessary for him to condense his lengthy arguments. The condensed statement sent to us this week by Mr. Ungerleider is still rather lengthy, and for that reason we are publishing only the salient parts of his remarks.

Pointing out that there has been "an insidious undercover campaign waged to scare the users and prospective users of Snooproof tickets," and that some of this "unfortunately got published" in Wile's organizational bulletin and in this paper, Ungerleider presents the following, in part, as "the bare facts":

His firm, he states, invented two variations of the Snooproof tickets. The first, called Snooproof, was originated in 1948 and taken off the market in April, 1951. The second and improved ticket is called Superproof and is the only ticket furnished to exhibitors since May, 1951. The name Snooproof, however, continues to cling to the product.

Without mentioning the name, Ungerleider alleges that a certain distributor is attempting "to scare exhibitors from using Snooproof tickets," and that their obvious reason is that "it prevents their unauthorized blind checking of all pictures, flat and percentage."

Referring to Wile's statement that "while the litigation was pending, general counsel for one of the distributors asked the Commissioner of Internal Revenue

for an opinion as to the use of the tickets and he was informed that the Commissioner regarded them as illegal," Ungerleider alleges that the information given to Wile "looks like a neat attempt to plant the idea that our tickets are illegal and evade the penalties of libel." He further alleges that the letter sent by the distributor's general counsel was not a request for an opinion but "an attack on Snooproof tickets and alleged that exhibitors were cheating the government of admission taxes."

As to the litigation in the Federal Court in Utah, Ungerleider states that his firm sued the Collector and was not a defendant.

"The Commissioner" adds Ungerleider, "held that he was an indispensable party to the suit and (1) that the court in Utah had no jurisdiction and (2) the case should be discontinued.

"The Utah court ruled that the Commissioner had a right to require the use of serially numbered tickets (Snooproof tickets are serially numbered) that the portion of the Snooproof ticket given to the patron is the ticket within the meaning of the regulations. The Utah court never ruled that the use of Snooproof tickets were illegal. The Internal Revenue Department *never asked for such a ruling.*

"The decision of the Utah court applied to a form of Snooproof ticket not manufactured since May 1951. The Utah decision could not apply to the newer Superproof ticket since it did not exist on the date of the decision—Jan. 31, 1951."

Mr. Ungerleider calls special attention to the Jan. 31, 1951 date of the decision and adds this: "On November 1, 1951, the 1951 Revenue Act became effective. Under the old revenue act the admission tax was a *tax on the act of admitting a person to a place charging admissions.* Under the 1951 Revenue Act (and our present law) the admission tax is a pure sales tax. *Our present law does not concern itself with admitting patrons* but with the collection of 10% of all sales when an admission is paid in excess of 50c."

Mr. Ungerleider declares that "there never was a court decision holding that the Superproof type of Snooproof tickets were illegal," and that "there are no court decisions under the 1951 Revenue Act, or the present act, in regards to Snooproof or Superproof tickets."

In publishing Wile's remarks to the effect that Snooproof tickets are illegal, this paper also quoted his statement that an exhibitor would be better off using Cryptix, which is handled by Willis Vance, of Cincinnati, Ohio. Wile stated that, though the Cryptix tickets are also illegal in theatres where the admission is 50c or more, they have "a great advantage over Snooproof in that the manager or owner has a way of checking his house."

Referring to this statement, Ungerleider has this to say:

"In regard to the 'plug' for Cryptix tickets which you printed to our detriment—we wish Mr. Vance luck. We deny that the Cryptix has any advantages over Superproof tickets or (are) even on a par with them. We are prepared to demonstrate rather than make empty claims. Our tickets are used from Connecticut to California, which is a wider distribution than Cryptix ever enjoyed. Results speak for us."

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXVII

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No. 12

BACKWARD SHOWMANSHIP

It is not often that HARRISON'S REPORTS sees eye-to-eye with a distributor when he criticizes the exhibitors, for as a general rule there is much that can be said for the exhibitors' side of the issue in question. But there can be no valid argument against the criticism of Al Lichtman, 20th Century-Fox's director of distribution, who claims that results of a recently-completed field survey of CinemaScope-equipped theatres in the United States discloses that in many situations conventional 2-D trailers are being programmed by exhibitors to advertise CinemaScope pictures.

Terming the condition as "using a midget to sell an entertainment giant," and urging that the practice be corrected immediately, Lichtman had this to say in a letter to his division and branch managers:

"Exhibitors are doing themselves as well as our pictures a great disservice by selling CinemaScope to the public in other than its optimum form. It is impossible to present the panorama and sweep of CinemaScope in other than its full-scale proportions, and in reducing the magnitude of the medium by using 2-D trailers the impact of CinemaScope cannot help but be vitiated.

"Why should exhibitors whose theatres are equipped for CinemaScope limit themselves and their selling with 2-D trailers when exciting and wonderful CinemaScope trailers are available on each picture?

"This situation can and should be rectified immediately. Projectionists can easily change lenses during a program of standard films. While they are showing a regular picture on one of their two projection machines, they can set up the CinemaScope trailer on the other one.

"Showmanship in theatre programming all the way down the line should be standard operating procedure. An exhibitor should be as concerned with the type and quality of trailers he throws on his screen as the feature pictures themselves.

"The public is quick to appreciate quality. Their acceptance and patronage of CinemaScope pictures has written a dramatic page in our industry's history during the past 18 months. The greatly increased theatre business resulting from the introduction and merchandising of CinemaScope pictures must not be permitted to go by the boards. There is too much at stake.

"Constant vigilance must be maintained to see that the level of theatre entertainment be the highest of all entertainment media. To accomplish this, every and all techniques of showmanship must be utilized. It was showmanship that made the movies great. It can become even greater if we do not forget this truth."

Mr. Lichtman's criticism is justified. After all, 20th Century-Fox, thanks to the intelligent efforts of Charles Einfeld, its vice-president in charge of advertising, publicity and exploitation, has made a box-office attraction out of the name "CinemaScope," so much so that, today, when an exhibitor plays a CinemaScope picture, he proudly advertises that fact on his marquee, no matter what company produced the picture. Just why any exhibitor should use a conventional 2-D trailer to sell a forthcoming CinemaScope attraction, particularly since anamorphic trailers are available to him, is difficult to understand. It certainly is no credit to him as a showman.

BIGGER AND BETTER THAN EVER

In its January 15 issue, this paper, commenting on the remarkable progress made by United Artists since the present management took over its affairs in 1951, stated that the company had once again become a powerful asset of the motion picture industry and that it had been reestablished as a primary and dependable source from which the exhibitors can expect a continuous flow of product, both in quality and quantity.

In the two months that have gone by since we made that comment, United Artists has made even greater strides forward, for hardly a week has gone by without several announcements by the company of deals it has concluded with different independent producers, directors and top stars.

All this was the subject of a most impressive progress report made this week by Arthur B. Krim, president of the company, who pointed out that the extensive series of production deals concluded recently will place approximately 90 new features on UA's release roster within the next three years.

Pointing out that the company's new talent array is "as strong a line-up of producers, directors and stars as has ever been assembled under one roof in the industry," Krim forecast that additional production deals will be announced shortly by UA. He emphasized that this concentration of production deals guarantees long-range planning and pre-production developments to assure a steady flow of product over the next 3 to 5 years from an outstanding group of picture makers, and at the same time permits the company to launch an effective program of long-range merchandising and financial planning.

Outlining an open door policy extending financing and distribution to any worthwhile project, Krim stated that United Artists is now in a position to foster any "commercially minded" film production group.

He disclosed also that all the production agreements figuring in the UA talent roundup will be

(continued on back page)

"Treasure of Ruby Hills" with Zachary Scott, Carole Mathews and Barton MacLane

(Allied Artists, Jan. 23; time, 71 min.)

Although the first half of this program Western is a bit talkative, it manages to hold one's interest fairly well and, as the action progresses, to keep the spectator in tense suspense. This is due mainly to the skillful direction and fine acting. There is a great deal of shooting but little brutality. The romance is impressive. A pleasant twist to the story is that Zachary Scott, contrary to expectations, turns out in the end to be a real hero — he had been fighting to preserve the water rights, not for himself, but for the lawful residents, who had been browbeaten by two ruthless cattle ranchers. The photography is in a low key, but it is clear. There is no comedy relief:—

After driving the small ranchers from the Government range in the Ruby Hills country, Barton MacLane and Charles Fredericks, powerful cattle ranchers, begin to quarrel between themselves in order to get sole control of the area. MacLane is aided by Lee Van Cleef, his chief gunman, while Fredericks is helped by Gordon Jones. Both aides are ruthless killers. At this juncture, Zachary Scott rides into the valley and buys up all the important water rights to the range — a legal step that had been overlooked by the warring factions. Scott informs them, in no uncertain terms, that they must deal with him if they want water for their cattle. Both know that Scott is quick on the trigger and heed his warning. Scott soon learns that another group, headed by Rick Vallin and Carole Mathews, his sister, is out to gain control of the valley. Open warfare breaks out and many cowhands are killed. Carole meets Scott and falls in love with him because of his manly but fair attitude. Scott, in turn, is attracted to her. The two learn that Dick Foran, her foreman, had been working with her brother to gain control. Carole, actually on Scott's side, watches the final gun-roaring showdown as Scott, aided by several friends, saves the Ruby Hills country for its law-abiding residents.

William F. Broidy produced it, and Frank McDonald directed it, from a screenplay by Tom Hubbard and Fred Eggers. Unobjectionable morally.

"Bowery to Bagdad" with the Bowery Boys

(Allied Artists, Jan. 2; time, 64 min.)

Followers of the "Bowery Boys" program comedies will find that this one rates as one of the best ever produced in the series. There are plentiful comedy situations. In addition, there are scenes that remind one of "Safety Last," the old Harold Lloyd comedy, which held audiences breathless. These occur when Huntz Hall and Leo Gorcey find themselves on a narrow plank high above the street. The audience at the theatre screamed when it looked as if the two would fall off and be dashed to their deaths on the pavement below. Most of the comedy stems from the fact that the boys come into possession of Alladin's Lamp and that crooks try to steal it from them. The rubbing of the lamp, of course, produces a genii, amusingly played by Eric Blore, and his complying with the boys' commands leads them into all sorts of complications and misadventures, including a visit to Bagdad, where they become involved with a bevy of harem girls. It is all quite nonsensical but good fun:—

The present Caliph of Bagdad, direct descendant of the ancient caliph, orders that Alladin's Lamp, lost for centuries, be found lest the heads of the searchers be chopped off. Rick Vallin and Paul Marion set

out to find the lamp and scour the pawnshops and curio stores of New York City. Meanwhile, down on the Bowery, Huntz Hall shows Leo Gorcey a birthday present he had bought for Bernard Gorcey, unaware that it is the long lost Alladin's lamp. When he accidentally rubs the lamp, Blore, the genii, materializes and informs him that he is ready to comply with his commands. After several tests of Blore's powers, Leo persuades Huntz to agree that all commands must be given by them both. Robert Bice, a racketeer, learns about the lamp and orders his henchmen (Michael Ross, Rayford Barnes and Richard Wessell) and two girls (Joan Shawlee and Jean Giles) to take it away from the boys. Bedlam results, and the boys eventually land in Bagdad, where they are surrounded by harem girls. The caliph gets possession of the lamp and the boys are "wished" back to the Bowery. The genii, having taken a liking to the boys, accompanies them.

Ben Schwalb produced it, and Edward Berns directed it, from a screenplay by Elwood Ullman and the director himself. Family entertainment.

"Tight Spot" with Ginger Rogers, Edward G. Robinson and Brian Keith

(Columbia, May; time, 97 min.)

A fairly good adult melodrama, with overtones of comedy and human interest, but its running time is much too long for what it has to offer. At least fifteen minutes could be cut out by some judicious editing without affecting and possibly improving the entertainment values. Revolving around Ginger Rogers as a brassy but warm-hearted woman convict who is temporarily released from prison by the authorities, who sought to persuade her to testify against a powerful gangster, the story, though given more to talk than to action, has more than a modicum of suspense because Miss Rogers' life is in constant danger of being snuffed out by the underworld, despite the elaborate police protection given to her. The suspense really mounts in the second half, where it becomes known to the audience that Brian Keith, the detective assigned to stay close to Miss Rogers, is in cahoots with the gangster to kill her. Both Miss Rogers and Keith are very good in their respective roles, and so is Edward G. Robinson, as the district attorney, who, after much difficulty, succeeds in persuading Miss Rogers to testify against the underworld overlord. The direction is competent:—

Ginger, a prison inmate who was in a position to provide damaging testimony against Lorne Greene, a top gangster, whom the Government was seeking to deport, is removed from jail and placed in the custody of Keith, who whisks her to a luxurious hotel suite in New York, heavily guarded by police and Government agents. The reason for this special treatment remains a complete mystery to her until the arrival of Robinson, who attempts to persuade her to become a voluntary Government witness at Greene's trial, which was scheduled to begin within 24 hours. Despite the luxurious treatment given to her, Ginger sees no point in endangering herself or cooperating with the authorities, particularly since she felt that she had been sent to prison unjustly. Robinson, however, still hopes to win her over. Meanwhile a mutual attraction grows up between Ginger and Keith, and she finds herself fond of Katherine Anderson, an understanding prison matron, who stayed with her and Keith. Greene, having learned of Robinson's prospective witness, orders his henchmen to kill her before

she can testify. One hoodlum penetrates the net of police guards and starts to shoot at Ginger from a fire escape. Quick action by Keith puts an end to the would-be killer, but not before Katherine is wounded critically. As a result of this attempt on her life, Ginger, positively refuses to become a witness, but when she learns that Katherine had died she willingly agrees to testify. Keith leaves the apartment to go home for a change of clothes and is promptly kidnapped by Greene's hoodlums. It then comes out that he is in league with Greene and, under threat of death, agrees to unfasten a window so as to enable one of Greene's gunmen to kill Ginger. In the complicated events that follow, Keith, now truly in love with Ginger, sacrifices his own life at the last minute to save Ginger from the gang. On the following day, a determined Ginger takes the witness stand and, when asked by Robinson to state her profession, defiantly declares: "Gangbuster."

It was produced by Lewis J. Rachmil, and directed by Phil Karlson, from a screenplay by William Bowers, based on the play "Dead Pigeon," by Lenard Kantor. Adults.

"Canyon Crossroads" with Richard Basehart and Phyllis Kirk

(United Artists, February; time, 83 min.)

Taut melodramatic program fare is offered in "Canyon Crossroads," which gives an up-to-date twist to a basic western plot that has to do with claim jumping. This time the story is set in present-day Utah, and the claim jumping revolves around a newly-discovered uranium lode in a remote section of the rich mineral ore country. The action fans in particular should find it to their liking, for it has all the ingredients that appeal to them — a courageous hero who outwits the villains, hard riding, gun fights and exciting brawls. For good measure, a tense chase sequence has the villain using a helicopter in an unsuccessful effort to trap and shoot down the hero. There is also a pleasing romantic interest. The direction is competent and so is the acting. The sharp and clear black-and-white photography enhances the beauty of the rugged outdoor scenery:—

Richard Basehart, a young but broke uranium prospector, is hired by Russell Collins, a retired geology professor, as a guide on a uranium-hunting expedition. Phyllis Kirk, the professor's daughter, shows her displeasure over the arrangement because of Basehart's record of drunkenness and failure and because of remarks passed by Stephen Elliott, a smooth but oily uranium mine operator. Shortly after the expedition gets underway, the professor suffers a back injury and is compelled to return to town. He insists, however, that Basehart and Phyllis carry on, despite the hostility between them. Basehart hires Alan Wells, a young Navajo Indian, to assist them. The three head for unexplored land in the canyon country and succeed in finding a rich uranium lode in a cave. Basehart sends Wells back to town with ore samples and instructions to file a claim with the Atomic Energy Commission office. Meanwhile the trio had been followed secretly by Charles Waggonheim, an old prospector in league with Elliott. He kills Wells, steals the ore samples and seals the entrance of the cave with a dynamite blast, trapping Basehart and Phyllis inside. He then heads for town. By this time Wells' horse makes its way back to its home with an empty saddle stained with blood. Richard Hale, Wells' father, and Tommy Cook, his brother, set out

to find him. In the meantime Basehart manages to escape from the cave and heads for town on foot. He is picked up exhausted by the Indians, who by this time had found Wells' body. The three return to the cave to rescue Phyllis and arrive there just as Elliott and Waggonheim reach the spot in a helicopter to stake out a claim. In the gun battle that follows, both Elliott and Waggonheim are killed. Phyllis, rescued, looks forward to a life partnership with Basehart, with whom she had fallen in love.

It was produced by William Joyce, and directed by Al Werker, from a screenplay by Emmett Murphy and Leonard Heideman. Unobjectionable morally.

"Revenge of the Creature" with John Agar, Lori Nelson and John Bromfield

(Univ. Int'l, May; time, 82 min.)

A fair sequel to "Creature from the Black Lagoon," the 3-D feature released by Universal about one year ago. This sequel, too, is being made available in 3-D for those exhibitors who choose to play it in that form. It can, of course, be played also in 2-D. The story itself is rather thin, but it might prove acceptable to those who like horror melodramas. Most of the action revolves around the "creature," a monstrous half-man, half-fish character, who seems to have an affinity for beautiful women, if we are to judge from the fact that he is attracted only by Lori Nelson, although he crosses the path of other women. Miss Nelson evidently has nine lives, for although she falls into the clutches of the creature and is dragged under water several times, she comes up alive. Like most horror melodramas, this one is designed to provide a number of chilling moments while the creature goes about the business of terrorizing people. There is no comedy relief. The photography is in a low key:—

The creature, believed to be in the black lagoon in the Amazon jungle, attracts Bob Williams, owner of a marine life exhibit at Ocean Harbor, Florida, and John Bromfield, his assistant. The two succeed in capturing the monster alive, take it to Ocean Harbor, and place it on exhibition in a special tank. John Agar, a young professor of animal psychology, and Lori Nelson, a graduate of ichthyology, meet at the exhibit and decide to conduct tests to determine the monster's mental capacity. A romance develops between the two in the course of their work. The creature, chained to a heavy iron plate, tugs ceaselessly at its bonds and eventually frees itself. It disappears into a river nearby, but not before it claws Bromfield and another attendant to death. Frantic efforts are exerted to recapture the monster, but in vain. The monster manages to remain within the vicinity and awaits an opportunity to get hold of Lori, who is unaware of her danger. While Lori and Agar dance at a nightclub, the creature emerges from the river, invades the nightclub, grabs Lori and makes off with her. A full-scale search for Lori is organized by the authorities, culminating in the cornering of the creature on a beach nearby as it stands guard over the unconscious Lori. Agar instructs the police to blind the monster with searchlights, thus enabling him to rescue Lori while the police fill the monster full of lead. It ends with the creature diving into the river and sinking to the depths, fatally wounded.

William Alland produced it, and Jack Arnold directed it, from a screenplay by Martin Berkely, based on a story by Mr Alland.

Unobjectionable for the family, except that it is hardly suitable for nervous children.

completely, or almost completely, financed by the company, and that approximately \$40,000,000 will be invested by UA in 1955 releases alone.

Referring to such stars as Burt Lancaster, Frank Sinatra, Joan Crawford, Kirk Douglas, Henry Fonda, Robert Mitchum, Rita Hayworth and Jane Russell, who have formed their own independent production units to release through UA, Krim pointed out that these arrangements are non-exclusive, permitting the stars to fulfill other commitments, while bringing to the screen motion pictures that would not otherwise see the light of day. These stars, he added, will in many instances join hands with other independent producers, directors and players in the actual making of the films.

Krim stressed that the exhibitors will benefit heavily from the new independent agreements, which will assure them of a steady flow of product, and he added that the exhibitors can count on at least four UA releases per month over the indefinite future.

Since the management team of Krim, Robert S. Benjamin, William J. Heineman, Max E. Youngstein and Arnold Picker assumed control of the faltering company in 1951, its annual grosses have increased progressively from \$19,900,000 that year to an all-time high of \$43,100,000 in 1954. That the 1955 gross will reach a new high is evidenced by the fact that, for the week ending March 5, the company grossed \$1,900,000, representing a gain of \$796,000 over the previous record single-week's total made last year. Their success with the company has indeed been remarkable. They have not only regained for United Artists its former glory, but have surpassed it. And from the way independent production units are flocking under the UA banner, it appears as if the company will be second to none in the motion picture industry, both in prestige and revenue, before many more years go by. Such an eventuality is not improbable, for there seems to be no limit to the present management's fine record of accomplishment.

SETTING THE RECORD STRAIGHT

The following statement was issued this week by National Allied from its Washington, D.C. headquarters:

"At a recent meeting in St. Louis, Allied's board of directors adopted and released a resolution 'deploring the appropriation and misuse of the name COMPO by any group or individual seeking to form a regional exhibitor organization to function outside the public relations field to which National COMPO is restricted.'

"This action was based upon a form letter bearing the name of Pat McGee which had been circulated among exhibitors in the Rocky Mountain area. The letter solicits memberships in 'Rocky Mountain Council of Motion Picture Organizations.' In the body of the letter this is shortened to 'COMPO.' One paragraph reads as follows:

"We have been in contact with film company sales managers who express confidence in me personally to the point that they promise to review any unhappy sales contract for any exhibitor if I think he needs aid. This is your avenue to go beyond branch

and Division if you are not happy with your present treatment.'

"This project is at war with the principles on which COMPO was founded. Those who spent the time and effort to create COMPO (as distinguished from those who now fatten on it), were careful to provide that that organization should not invade the field or usurp the functions of the established exhibitor organizations.

"Following the enumeration of its purposes, COMPO's by-laws (Art. I, Sec. 3) contains the following proviso:

"Nothing in the foregoing shall be considered to authorize the Council to represent the members in matters pertaining to the licensing of motion picture film or to trade practices.'

"The Allied resolution not only deplored the use of the name 'COMPO' by McGee but it also requested Allied's representative on the Triumvirate to initiate action in COMPO to terminate the misuse of its name. What, if any, action has been taken by the Triumvirate in response to the resolution is not known. Those who objected to COMPO's participation in the Toll-TV fight, or to COMPO's sponsoring a top level conference on the state of the industry, if they want to keep the jewels of consistency bright, had better take note of what is going on in Denver."

Referring to Texas COMPO, the statement had this to say:

Following the release of Allied's resolution a letter was received from Kyle Rorex, executive director of Texas COMPO, enclosing a release which he had issued. To our amazement this began as follows:

"Answering National Allied charges that the COMPO name has been misused by State and Regional units, Col. H. A. Cole . . . stated today that Texas COMPO has established an enviable record . . .

"Allied wrote Rorex an explanation of the reasons for and limitations upon the resolution, pointing out that when he charged Allied with attacking 'State and Regional units' he overshot the mark. Allied further informed Rorex that 'Col. Cole was present when the matter was discussed and he pointed out the difference between the COMPO under discussion and Texas COMPO. He was present when the resolution was adopted and made no objection to it. Certainly he did not think that there was any reflection on Texas COMPO and it is surprising, to say the least, to find him issuing a statement "Answering National Allied".'

"Rorex did not acknowledge the letter and he did not alter his release. As a result, Allied has been embarrassed by trade paper stories indicating a split between it and one of its most distinguished leaders. Except for this, and the fact that Rorex dragged in Texas COMPO when the resolution did not apply to it, the Rorex incident is unimportant."

A READER HAS HIS SAY

Dear Mr. Harrison:

Thanks for setting Jay Emanuel straight on the VistaVision proposition.

You re 100% correct.—William B. Way, Mid-State Theatres, Inc., Clearfield, Pa.

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JUNIOR ADMISSIONS

In his column in the March 21 issue of *Film Bulletin*, Leonard Coulter, New York associate editor of that trade paper raises a dissenting voice against the current move toward lower admission prices for 'teen-agers and, among other observations, makes this one:

"Everybody is earning more, and spending more, and I am far from convinced by the argument that school kids are prevented from going to the movies when they move from 'child' to 'adult' category because of the jump in prices.

"Most children of today have allowances and pocket money which would make their grandfathers green with envy, and fifty cents here or there means little or nothing to them, in my experience."

We don't know what kind of a charmed circle Mr. Coulter moves around in, but we feel confident that the vast majority of youngsters between the ages of 12 and 18 come from families that can hardly afford the luxury of having their children spend fifty cents here or there as if it meant little or nothing to them. While it is quite true that people are earning more and spending more, the great majority are doing their spending on the necessities of life, the high cost of which leaves them with few 50c pieces to give to their children for indiscriminate spending.

Most youngsters who are fortunate enough to get even a limited allowance from their parents cannot stretch their pocket money too far in these times, and the adult admission prices demanded of them nowadays discourage many of them from going to the movies.

Take, for example, a young man who is under eighteen but old enough to invite his best girl to the movies. Since the average young man of that age is a high school student, the price of two adult admissions, plus a couple of ice cream sodas after the show, is, as a general rule, either more than he has in his pocket or too great a strain on his limited allowance.

Mr. Coulter says that the allowances and pocket money most children have today "would make their grandfathers green with envy." If most children realized what their grandfathers could do with fifty cents, they would be the ones who would turn green with envy.

MORE ON "THE LONG GRAY LINE"

Our recent report that the grosses on "The Long Gray Line" have fallen far below expectations in its opening engagements has brought forth some interesting comments in exhibitor organizational bulletins:

Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, cautioned his members in this fashion: "If you go for the terms that Columbia

is asking for this picture, you are digging your own grave. You know the company's policy on adjustments. You'll get a couple of reissues you didn't want for nothing."

Theatre Facts, the organizational bulletin of Allied Theatre Owners of Indiana, had this to say: "Exhibitors who attended the 'Long Gray Line' screening in Indianapolis all reported that it was an excellent picture on which they anticipated top returns, but in spite of these screening room opinions it would seem foolhardy for any exhibitor to floor his scale or contract for a high fixed percentage in the face of these early returns. For Columbia to persist in its present sales policy on this picture is a manifestation of a lack of concern for the welfare of exhibitors. Exhibitors who accede to such demands are hastening their own demise.

"When viewers reported to us what a stirring picture 'Long Gray Line' was and the feeling it aroused for America and its institutions, we thought: 'What a wonderful picture to play in every possible situation so that no one anywhere would have to miss it. But at 70/30/10 and with 50% minimums, we knew that a great many theatres would be forced to pass the picture. It's a wonder that the Army, Veterans organizations or similar groups have not made protest to Columbia to revise their sales policy to enable every theatre in the country to exhibit the picture.'"

LOCAL BOY MAKES GOOD

If any film company is a firm believer in thorough exploitation of its pictures, it is Universal-International. One of its top campaigns was the six-city personal appearance tour just completed by Kirk Douglas in connection with "Man Without a Star."

A highlight of this tour was a two-day homecoming celebration for Douglas, held on Monday and Tuesday of this week in Albany, N.Y., his home town, and climaxed by a "Welcome Home" dinner sponsored by the local Variety Club. High tribute was paid to Douglas by city and state dignitaries, and when he arose and thanked the members of his family and others who had helped him on the road to stardom, even the most hardened members of the press could not help but be touched by his humbleness and sincerity.

The success of this event was due in no small measure to its intelligent handling by the U-I publicity and exploitation staff. These alert publicists and exploitation men know every showmanship "gimmick" in the book and utilize them all to good advantage, but in the case of this event they had the good sense and taste to substitute warmth and dignity for ballyhoo, thus bringing credit, not only to Douglas, but to the motion picture industry as a whole.

"A Man Called Peter" with Richard Todd and Jean Peters

(20th Century-Fox, April; time, 119 min.)

A great dramatic entertainment, one that 20th Century-Fox in particular, and the motion picture industry in general, may well be proud of. Photographed in CinemaScope and DeLuxe color, it is an inspired and deeply moving biography of the late Peter Marshall, the famed Protestant minister, who at the time of his death had attained the post of Chaplain of the U.S. Senate. That the picture will be an outstanding box-office success seems assured, not only because it is a powerful human document that is presented in terms of entertainment, but also because it has and is being backed by one of the strongest advertising and public relations campaigns ever received by any picture. For example, in a series of preview showings held this week in 60 key cities across the country in cooperation with the National Council of Churches, it is estimated that approximately 100,000 opinion-makers, including ministers, lay church figures, Sunday school teachers, United Church Women groups and other civic leaders, will have seen the picture. Protestant church organizations are solidly behind the picture, and many ministers throughout the nation are urging their congregations to see it.

The picture, however, is not one that is limited in appeal to Protestants, for its message of devotion to God and family and love for one's fellow man, as practiced by a real, down-to-earth human being, is so inspirational and heartwarming that it is sure to make a deep impression on all people, regardless of their religious beliefs.

Richard Todd is nothing short of superb in his sensitive portrayal of the renowned cleric. Ebullient and sincere, he endears himself to the spectator from the very start, and whether he is courting Jean Peters, delivering a sermon from the pulpit or entertaining G.I.'s in a church canteen, he is completely believable in everything he does or says. Even his sermons hold one enthralled, not only because of their eloquence, but also because of the meaningful things he has to say in terms that can be understood by all. Miss Peters, as Catherine Marshall, his wife, is completely charming and sympathetic and, after this picture, ought to rise to new heights in popularity. Henry Koster has directed the principal characters with such keen understanding that the audience feels affection for them and shares the joys and sorrows they participate in. The production values are first-rate, and so is the color photography. All in all, it is a picture that can be shown with pride in every theatre in the country.

Briefly, the story opens in Scotland in 1909 and depicts Peter as a seven-year-old boy who is discovered as a stowaway in an unsuccessful attempt to go to sea. The years skip by and, as a young man still in his teens, he receives a feeling that God has called him to the ministry. He sets sail for the United States, where he obtains employment as a laborer and in due time receives an appointment to enter Columbia Theological Seminary at Decatur, Georgia. He graduates with high honors four years later and is offered the unusual choice of going to a small church in Covington or a large one in Atlanta. He accepts the smaller church, but within three years is assigned to the Atlanta pastorate. His work there is so successful that he soon attracts national attention. Mean-

while he meets and falls in love with Catherine, a graduate student at a college nearby, and marries her after a whirlwind courtship. Their joyful honeymoon is climaxed by news that he had been transferred to the famed New York Avenue Presbyterian Church in Washington, D.C., where Abraham Lincoln had worshipped. Peter's informality in the conduct of his duties and his "folksy" approach in his sermons go over big with most of the parishioners, and his ministry soon attains tremendous popularity, particularly with young folk, who stand outside in the rain to hear his voice over loudspeakers. The birth of a son gives him unbounded delight, but his joy is tempered that same day by news of the Japanese attack on Pearl Harbor. Both Peter and Catherine go through a trying period when she is bedded for several months with tuberculosis. Her condition bears heavily on Peter, but God answers his prayers when she makes a slow but sure recovery. Shortly thereafter Peter suffers a heart attack during a sermon but manages to survive. He proves to be a restless convalescent and returns to his pulpit against his doctor's orders and Catherine's pleadings. When he is offered the post of Chaplain of the U.S. Senate, he concedes nothing to his health and joyously accepts. He suffers a second heart attack soon after and passes on.

It was produced by Samuel G. Engel, and directed by Henry Koster, from a screenplay by Eleanore Griffin, based on the book by Catherine Marshall.

Excellent for every one.

"Cult of the Cobra" with Faith Domergue, Richard Long and Marshall Thompson

(Univ.-Int'l, May; time, 82 min.)

This is one of those fantastic horror melodramas that should prove satisfactory wherever pictures of that type are acceptable. Except for the closing scene and for the terrified cries of the victims, most of the horror action takes place by indirection; that is, the audience is asked to presume that a beautiful woman transforms herself into a cobra at will so as to wreak vengeance on those who had disrupted a sacred meeting of a Hindu cult of snake worshippers, who believed that human beings changed into snakes and back again to humans. The atmosphere is appropriately eerie and the action holds one in pretty tense suspense. There is no comedy to relieve the tension. The photography is good:—

Six American G.I.'s, including Richard Long, Marshall Thompson, William Reynolds, James Dobson, David Jannsen and Jack Kelly invade a secret meeting of the Hindu cult. Pandemonium breaks loose when one of them takes a flash photo and, as they escape, they are cursed by the high priest who vows that the Snake Goddess will kill them all. On the following day, Dobson is found dead with the fang marks of a cobra on his neck. The remaining five G.I.'s are shipped home shortly after this tragedy. All live in New York and remain close friends. Thompson is disappointed when he learns that Kathleen Hughes, a young actress, whom he and Long had been wooing, had decided to marry Long. But his heart mends when he meets Faith Domergue, an exotic beauty who had moved into the apartment next to his. Through Marshall, Faith meets the other boys. Then, one by one, Reynolds, Kelly and Jannsen suffer violent deaths, in each of which a snake bite had been involved. Fantastic though the idea was, Long becomes convinced that Faith is the Snake Goddess

and that she is carrying out the high priest's curse. From Faith's apartment, where the body of Reynolds had been found, Long telephones Marshall at a theatre where he and Faith had gone to watch Kathleen in a new play, and asks him to hold Faith in her seat until the police arrive. But when Marshall returns to the auditorium he finds that Faith had disappeared. Suspecting the worst, he dashes to Kathleen's dressing room and finds a cobra threatening the terrified girl. He seizes a chair and pushes the cobra out of the window to the pavement below. After the snake lands on the street, it materializes into the lifeless body of Faith.

It was produced by Howard Pine, and directed by Francis D. Lyon, from a screenplay by Jerry Davis, Cecil Maiden and Richard Collins, based on a story by Mr. Davis.

Though unobjectionable morally, it seems best suited for mature audiences.

"Marty" with Ernest Borgnine and Betsy Blair

(United Artists, March; time, 92 min.)

Excellent! Based on Paddy Chayefsky's prize-winning television play of the same name, it is a down-to-earth human-interest drama that is sure to have wide appeal, for it is a portrayal of life as it really is and as it is understood by the great mass of people. Favorable word of mouth advertising will no doubt give the picture a considerable boost at the box-office, but it will require extensive exploitation just the same because of the lack of marquee names. The acting, however, is most skillful. Ernest Borgnine, the leading player, who heretofore has been seen in villainous roles, does an excellent piece of acting in a thoroughly sympathetic characterization — that of a mild-mannered butcher who is not particularly handsome, and who is hounded by friends and relatives, including his mother, to find a girl and get married before he gets too old. He is so genuine a fellow that one shares his joy when he finds a girl to his liking and feels keenly his dejection when his mother, who had prayed for the day this would happen, turns sour on the idea because of the realization that she could not continue to live with him once he is married. Betsy Blair, too, does fine work as the lonely, not-too-attractive schoolteacher, whom nobody seems to want until Borgnine, another lonely soul, falls head over heels in love with her. It is a completely heart-warming human document, one that moves the spectator because of the understandable personable problems involved and at the same time leaves him with a feeling of gratification because of the fulfillment found in life by two dejected but highly decent and compassionate people. There is a great deal of mild comedy relief:—

Borgnine resents the urgings of his friends and family to get married, for he has an inferiority complex and feels that girls do not care for him. While visiting a neighborhood dance hall on a Saturday night, he meets Betsy, who had been ditched by her escort, a worthless fellow, who had brought her to the dance as a blind date. He asks Betsy to dance with him and they spend a very happy evening together. They soon feel as if they had known each other for years. Both pour their hearts out, and all their frustrations and personal problems get a thorough airing and a sympathetic hearing. Borgnine takes Betsy to his home to meet Esther Minciotti, his mother, who had just returned from a visit with her sister, an elderly, nagging woman, who could not get along

with a daughter-in-law, whose home she had been asked to leave. Miss Minciotti fears that the same fate might befall her, and for that reason her attitude toward Borgnine marrying undergoes a change. Having promised to telephone Betsy on Sunday evening to take her to the movies, Borgnine hesitates to do so because of the many criticisms made by his mother about Betsy. And to add to his depression, even Joe Mantell, his closest pal, talks Betsy down, rating her as just a "plain jane." Meanwhile Betsy waits dejectedly for his call. It is not until Borgnine joins several of his pals who wonder how to spend the evening that he becomes alive to his need for Betsy's company. He rushes to a telephone and arranges to meet her at once.

Harold Hecht produced it, and Delbert Mann directed it, from a story and screenplay by Paddy Chayefsky, who also acted as associate producer.

Family.

"An Annapolis Story" with John Derek, Diana Lynn and Kevin McCarthy

(Allied Artists, April 10; time, 81 min.)

A well made dramatic service story, photographed in Technicolor and revolving around the moulding of a midshipman into a naval officer. Most of the action unfolds on the grounds of the Naval Academy at Annapolis. There are also melodramatic scenes of aerial fighting in Korea. These scenes are library clips, but they have been blended so well with the staged action that most spectators will think that they were photographed as needed. The parade scenes on the Annapolis grounds, to the accompaniment of martial music, are stirring. There is a romance and the usual mild comedy revolving around horseplay between classmates. The color photography is exquisite:—

John Derek, a midshipman at the Annapolis Naval Academy, is injured in a crash while taking off from a flat-top during a training cruise, and Kevin McCarthy, his brother and classmate, risks his life to save him. Derek is flown to a Navy hospital, and McCarthy writes to Diana Lynn, a naval captain's daughter, to whom he is engaged, to visit Derek at the hospital. One visit leads to another and, by the time Derek is discharged from the hospital, the two fall in love with each other. When Derek returns to class, he informs McCarthy that he and Diana had fallen in love. From then on the two brothers become estranged, with McCarthy particularly bitter at the thought that his own brother had taken his girl away from him. In due time the two boys are sent to Korea as fighter pilots. Meanwhile, Diana goes to Tokyo to visit her father, where he had been assigned. Derek obtains a leave of absence and visits Diana, but she finally tells him that she cannot marry him because she still loves McCarthy. Derek returns to his carrier heartbroken. On the following day the two boys are sent out on a mission and McCarthy is wounded in a fight with the enemy. Derek, seeing his brother's plane in trouble, gives him instructions and bids him to bail out. While he does so, Derek radios information as to McCarthy's position and a helicopter is dispatched in time to save him. McCarthy is hospitalized, and his first visitor is Diana. A pleasant relationship is reestablished between the two brothers when Diana informs McCarthy that she had given up Derek and that she intended to marry him.

Walter Mirisch produced it, and Don Siegel directed it, from a screenplay by Dan Ullman and Geoffrey Homes.

Family.

CAN YOU TOP THIS?

Dear Pete:

Noticed an item in a recent issue where a gentleman by the name of Ackerman, from San Francisco, calls attention to the fact that he has your Reports on file since January 1, 1933.

We can beat that record — We have Reports on record back to 1928!

Thought you might be interested. —R. N. Hurt, General Manager, Alger Theatres, Peru, Ill.

"The Purple Plain" with Gregory Peck

(United Artists, April; time, 100 min.)

Set in the jungles and hill-country of Burma during the war days in 1945, and photographed in Technicolor, this British-made war adventure drama is a fairly interesting, if not exceptional, picture of its kind. Its box-office chances will depend heavily on the drawing power of Gregory Peck's name. The action has its moments of high excitement and suspense, but the picture fails to come through as the stirring melodrama it is intended to be, mainly because of an ordinary story and equally ordinary characterizations. Peck does his usual competent work as a Canadian squadron leader who had become emotionally unstable because of the untimely death of his wife in a London air raid, but who finds a new interest in life when he falls in love with a native Burmese beauty, charmingly played by Win Min Thau. While a considerable part of the picture has to do with Peck's mental sufferings, the main action is concerned with the hazards he faces with injured colleagues when their plane crashes in Jap-controlled territory and they seek to make their way back through the wilderness in a blistering heat and without food or water. Their suffering is so realistic that it becomes almost too torturous for the spectator to bear. The photography is first-rate:—

Peck, a Canadian squadron leader attached to the RAF in Burma, cannot forget the horrible death of his wife and, believing that he has nothing to live for, flies with reckless bravery. Some of his men become bitterly critical over the risks he takes and his moodiness lowers the squadron's morale. In an effort to cheer up Peck, Bernard Lee, the medical officer, takes him to a Burmese encampment run by Brenda de Banzie, a Scots missionary. There he meets Win Min Thau, a sympathetic and intelligent native girl, who rekindles his interest in life. While flying a mission with Maurice Denham and Lyndon Brook, Peck's plane develops engine trouble and crashes in flames in enemy-held territory. Denham is badly shocked and Brook's legs are so severely burnt that he cannot stand. Disregarding orders to stay by the aircraft, Peck decides to walk back to camp, carrying the injured Brook on an improvised stretcher. They march by night, sleeping by day, with no food and little water. Peck pushes on relentlessly, but Denham goes mad in the blistering heat and shoots himself to death. Peck, however, refuses to give up. He carries Brook on his back, gives the wounded man the last of the water and staggers on. When all seems lost he manages to find some water, which gives him the strength to reach the encampment, thus saving himself and Brook and becoming reunited with Win Min Thau.

It was produced by John Bryan, and directed by Robert Parrish, from a screenplay by Eric Rambler.

Family.

"Interrupted Melody" with Glenn Ford and Eleanor Parker

(MGM, no rel. date set; time, 106 min.)

A heart-warming musical drama, biographical of the life of Marjorie Lawrence, the renowned operatic star, who was stricken with infantile paralysis at the height of her fame but who resumed her career in a wheel chair with the aid of her patient and understanding husband. Photographed in CinemaScope and Eastman color, its tender story of love and devotion is strongly dramatic in a number of situations, particularly where Glenn Ford, as the husband, prevents his dejected wife, played by Eleanor Parker, from committing suicide. Another powerful scene is where he snaps her out of a fit of depression. The first half of the picture, which deals with the singer's rise to fame and with her romance, is loaded with operatic arias, supposedly sung by Miss Parker. Actually the voice heard is that of Eileen Farrell's, with Miss Parker's lip movements synchronized perfectly to the singing. The lovers of classical music will, of course, be delighted by the different arias, but there is such an overdose of this operatic music that those who are not particularly fond of it might become restless. Fine performances are turned in by both Miss Parker and Ford, and both their characterizations are highly sympathetic. The production values are lavish, and the CinemaScope process and color photography add much to the grandeur of the operatic scenes:—

Winner of a singing contest in Australia, Eleanor goes to Paris, where she becomes an opera star after much hard study. On the night of her first triumph, she meets and falls in love with Ford, a young American doctor, who was about to sail for home. Several years go by before they meet again in New York. They resume their romance and marry, and, because of Ford's refusal to give up his practice, she limits her singing engagements to New York in order to remain close to him. Her happiness is rudely shattered when a contractual obligation compels her to accept a concert engagement in Latin America. There, she becomes a sudden victim of polio. Ford rushes to her side and, during the agonizing months that follow, he ignores his practice to treat her in Florida. She becomes terribly depressed over her paralyzed condition and unsuccessfully attempts suicide when she learns that they are out of funds. Ford patiently continues to give her treatments and in due time she is able to sit in a wheel chair. To replenish their finances, she accepts an offer to sing with the Miami Civic Symphony, but she becomes panic stricken at the last minute and refuses to go on stage. This incident brings her to her senses, and she persuades Ford to return to New York to resume his practice while she remains behind. Shortly thereafter, she is persuaded to sing for wounded soldiers at an Army hospital. Her success helps her to regain her confidence and, with Ford's consent, she makes a tour of the European and Pacific battle areas. After the war, she is invited to return to the Met to sing in a special performance of "Tristan and Isolde." Ford wheels her on stage, but just before the curtain rises she once again becomes panic-stricken. Ford deliberately ignores her calls and, once the curtain rises, she regains her composure and proceeds to score one of her greatest triumphs.

It was produced by Jack Cummings, and directed by Curtis Bernhardt, from a screenplay by William Ludwig and Sonya Levien.

Family.

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No. 14

SAY IT WITH PLAY-DATES!

Welcome news to the exhibitors is the announcement made in New York last week by Steve Broidy, president of Allied Artists, that his company will invest \$25,000,000 for the production of 38 pictures during the next 17 months, exclusive of the 34 pictures the company plans to put in release this year.

Broidy, who is on a nationwide tour during which he is meeting with exhibitor groups in key cities in a strong bid for top playing time, told a large New York gathering of theatre owners and circuit heads that the \$25,000,000 program will be launched around the middle of July, when William Wyler's "Friendly Persuasion," starring Gary Cooper, goes before the cameras. This will be followed by a Jose Ferrer production, set to roll between September 15 and October 15. In November, Billy Wilder is scheduled to launch "Arlene" with two stars who, according to Broidy, are "the top male and female box-office draws today." In January, 1956, John Huston will get underway with "The Man Who Would Be King," starring Humphrey Bogart and a co-star of equal caliber.

Broidy made it clear that the production schedule will be flexible. He said that his company could complete the program in 12 months if it gets the support pledged by exhibitors throughout the country. "The exhibitors," he declared, "will dictate the number of films we will produce within a specific period of time."

In a straight-from-the-shoulder talk that minced no words, Broidy chided those exhibitors who plea for additional product but who, for the most part, are "fretful" about giving top playing time to an independent company lest it hurt their relationship with the salesmen of the major companies. Allied Artists, he rightfully declared, does not want to be a "service station" to which exhibitors come as a last resort when major company product is unavailable.

An apt comment on this situation was made at the luncheon meeting by Leonard Goldenson, president of American Broadcasting-Paramount Theatres, who had this to say: "Unless exhibition encourages Allied Artists and other independent producing organizations to attain the same opportunities given to the major companies, we, as exhibitors, are doing a great injustice to ourselves. Unless we stimulate competition, we are going to limit the supply of film to a point where we will earn nothing above our operating costs."

ALLIED DOCUMENTS ITS CASE

The following bulletin was issued this week from the Washington headquarters of Abram F. Myers, board chairman and general counsel of Allied States Association of Motion Picture Exhibitors:

"THE ROUND TABLE BLINKS OUT

"The top level conference on the state of the industry proposed by Al Lichtman seems to have passed into limbo. At Allied's National Drive-In Convention last month, Bill Gehring said we could expect an announcement on the subject in about three weeks. Since then an interview with Lichtman by a prominent Allied leader developed nothing beyond the now familiar alibi that the round table cannot be held until the arbitration issue is settled. Arbitration has been kicked around for four years, and since the film companies will not agree to arbitrate film rentals or selling

policies, it is impossible to see how this issue can have any bearing on the round table proposal.

"There are those who have asserted, possibly with tongue in cheek, that for the film company presidents to hear from prominent leaders the exhibitors' views concerning current pricing policies and practices might expose them to prosecution under the anti-trust laws. A recent trade paper story indicates that this question was brought to the attention of officials of the Department of Justice and that they could see no objection to such a conference. These officials, according to the account, added the obvious comment that if any price agreements were entered into, a different question would arise. This is horn-book law and should occasion no surprise to anybody.

"All the exhibitors have sought is the opportunity to place their case before the responsible heads of the film companies, in hopes that each such official, with respect to his own company, would voluntarily abate or abandon policies which threaten the whole industry. Cynicism begets cynicism and the manner in which exhibitor overtures looking to a peaceful settlement of this controversy have been rejected, engenders the thought that this idea of a top level conference may have been advanced merely to induce exhibitors to postpone their plans for remedial action, while the film companies continue to wax fat on their present destructive policies.

"FILM COMPANIES NULLIFY TAX RELIEF

"Since there is to be no round table conference the exhibitors must now perfect their case for presentation in other forums. Chief among the grounds which will be relied upon in seeking outside help is the charge that the film companies have drained off all or nearly all of the tax relief granted by Congress to the theatres. Film company spokesmen have denied any specific purpose or intent to confiscate the exhibitors' tax benefits. But they are subject to the rule that men are presumed to intend the probable and reasonable consequences of their acts; and Allied proposes to tell all who will listen just what the film companies have done. Allied will harp on a few incontrovertible facts: (1) That following April 1, 1954, (the effective date of the tax bill) film prices increased; (2) that, in consequence, the film companies' net earnings have increased by leaps and bounds; while (3) the exhibitors continue to be no better off than they were before the bill was passed.

"The purpose of this bulletin is to call attention to the net earnings of the film companies since April Fool's Day last year. We will confine this study to net earnings after taxes so as to eliminate the companies' contention that their exorbitant film rentals are made necessary by increased production costs. The figures are taken from published sources and it is not believed that their accuracy will be challenged. While quarterly figures are not necessarily final, they are not usually revised materially and we are confident of the substantial accuracy of the information herein contained.

"It would, of course, be inaccurate to attribute all increases in net earnings to confiscation of tax benefits. In some cases the film companies have more than absorbed the tax. A number of factors have contributed to the companies' present prosperity, such as improved films and revival of the foreign market; but the big item is exploitation of the starved domestic market. The bare fact that the companies' profits are soaring while the exhibitors are barely holding their own and in many cases are losing ground, tells us all we need to know about what happened to the tax benefits.

"The Prodigal" with Lana Turner Edmund Purdom and Louis Calhern

(MGM, May; time, 114 min.)

An extremely lavish Biblical spectacle, photographed in CinemaScope and Eastman color, and based on the Parable of the Prodigal Son, as told in Luke, Chapter XV. Unfortunately, the lush production values, though highly impressive, are not enough to lift the picture above the level of fair entertainment. The chief trouble with the story is the fact that the characterizations are shallow and unbelievable. Consequently, the emotional situations depicted fail to come through with any appreciable dramatic force. The acting is not particularly noteworthy. Edmund Purdom, as the prodigal son, is mechanical. Lana Turner, as the pagan high priestess, is beautiful and sexy, but her acting is awkward. The action for the most part is slow-moving, except for the last few reels, where Purdom leads the slaves and others in revolt against the cruel pagan rulers of Damascus in 70 B.C., a revolt that ends with the pagan temples destroyed, along with the priests and priestesses. There is considerable excitement in these well staged mob scenes. There is also much brutality and sensuality in the action, to a degree that limits the picture's suitability to adults only. One sequence where Purdom, believed to be dead, is thrown into a hole filled with skeletons and is attacked by a giant vulture, is so gruesome that it will turn the stomachs of squeamish moviegoers. The sweep of the CinemaScope process accentuates the massiveness and lavishness of the settings. The color photography is exquisite.

The incident-filled story has Purdom, son of Walter Hampden, a Hebrew patriarch, passing through the marketplace in Joppa and saving the life of James Mitchell, a mute, runaway slave, who had been sentenced to death for trying to stir up a revolt against Louis Calhern, the high priest of Baal, and Lana Turner, the high priestess of Astarte, male and female gods of the flesh, in idol-worshipping Damascus. Purdom subsequently sees Lana and is so smitten by her beauty that he breaks his engagement to Audrey Dalton, leaves the home of his broken-hearted father and, taking part of his inheritance with him, heads for Damascus with Mitchell, who had become his faithful servant. There he buys a palatial villa and earns the enmity of Calhern by pursuing Dana. To win her favors, he purchases a fabulous pearl of love and subjugates his own faith to adopt the ways of an infidel. In the course of events, Calhern, through treachery, burns down Purdom's villa and imprisons him for debt. He is offered his freedom if he will renounce his religion and accept the pagan gods, but he declines. He manages to escape from prison through an ingenious scheme and leads the people, victimized by Calhern, in a rebellion against the priesthood. The successful revolt brings death to Lana, Calhern and the others of the priesthood, as well as destruction of their temple. Purdom then returns to his home, wins his father's forgiveness and reunites with Audrey.

It was produced by Charles Schnee, and directed by Richard Thorpe, from a screenplay by Maurice Zimm, based on an adaptation from the bible story by Joe Breen, Jr., and Samuel James Larsen.

Adult fare.

"Shotgun" with Sterling Hayden, Yvonne de Carlo and Zachary Scott

(Allied Artists, April 24; time, 81 min.)

Audiences who like strong Western melodramas ought to "eat up" this one, for the action is fast, exciting and interesting. Moreover, it holds one in tense suspense, for the lives of the sympathetic characters, particularly of Sterling Hayden, are constantly placed in danger. Hayden does good work as a fearless deputy who sets out to capture the killers of a U.S. Marshal and who accomplishes his mission after endangering his life several times. Competent performances are turned in also by Yvonne de Carlo, as a fiery half-breed, and Zachary Scott, as a man who seeks to collect a reward for the killer's capture. Worthy of special mention is the beauty of the outdoor backgrounds, which are enhanced by the fine Technicolor photography. In many of the shots the rock formations stand out as sentinels. There is no comedy relief, but plentiful emotional relief:—

Guy Prescott, a ruthless killer, murders Lane Chandler, a U.S. Marshal. Armed with a shotgun, Hayden sets out to get Prescott. On the trail he meets Robert Wilke, one of Prescott's henchmen, who, together with Yvonne, had been

tied in a snake trap by Apache Indians and left to die. Hayden frees them, but he is forced to kill Wilke when the latter makes a dive for a gun. Hayden tames Yvonne as she and Zachary Scott, who had joined them, travel to Cervalis, a stage depot. There they are ambushed by two of Prescott's gunmen, but Hayden kills them in the resultant gun fight. Hayden, alone, again sets out to get Prescott, now known to be delivering guns to the Apaches. Yvonne and Scott follow Hayden and on the way are attacked by a small Indian band. Hayden hears the gunfire and rushes to the rescue. He finds Scott dying, pinned to a tree by arrows thrust through his body. Meanwhile Yvonne had been taken by the savages. Hayden reaches the Indian camp, enters it fearlessly and reprimands the Indian chief for consorting with Prescott, who was at the camp. The chief agrees to permit Hayden and Prescott to battle it out with shotguns. During the savage duel, Prescott's courage fails him and he attempts to bolt, but the Apaches slay him as a coward. Hayden and Yvonne, by this time in love, are set free.

John C. Champion produced it, and Lesley Selander directed it, from a screenplay by Clark E. Reynolds and Rory Calhoun.

Family entertainment from the moral point of view, even though it is implied that Miss De Carlo was a woman of easy virtue.

"Mambo" with Silvana Mangano, Michael Rennie, Shelley Winters and Vittorio Gassman

(Paramount, April; time, 94 min.)

There is not much to recommend in this Italian-made adult drama about a Venetian salesgirl who wins fame as a mambo dancer but who suffers a broken heart from two seamy romances that end unhappily. Filmed entirely in Venice and Rome, the story is unrealistic and unbelievable, the dialogue dull, and the acting, for the most part, uninspired. Silvana Mangano, as the troubled heroine of the piece, is curiously passive and cold in a role that seems to demand a more electric quality. Shelley Winters, as manager of a mambo dance troupe, has a comparatively brief role in the proceedings. English dialogue is spoken by all the players, with a dubbed-in English-speaking voice used for Miss Mangano, whose lip movements are well synchronized with the dialogue spoken for her. In the picture's favor are the fascinating Rome and Venice backgrounds, and several exciting mambo dance numbers executed by Katherine Dunham and her troupe, but these are not enough to compensate for a confusing story that has little point, offends logic and lacks sympathetic characters:—

Silvana, resentful of her drab life as a salesgirl, longs to become a "somebody" and finds refuge in her friendship with Vittorio Gassman, a chap who wanted love, money and a place in the sun without expending too much effort. Gassman grasps an opportunity to become involved with the social set when he and Silvana have a chance meeting with Michael Rennie, a nobleman, who invites them to a fashionable costume ball. The scheming Gassman arranges for Rennie to escort Silvana to the ball, and the gala evening ends with her being seduced by him. Silvana, dejected, is approached by Shelley Winters, who had seen her join the Katherine Dunham troupe in an impromptu mambo dance at the ball. She tells Silvana that she has natural talents as a dancer and offers her a job with the troupe. Silvana accepts the offer, after a bitter quarrel with Gassman for engineering her seduction. She soon wins fame as a dancer but gives up her career to become Gassman's mistress. Rennie, really in love with Silvana, proposes marriage to her. She ignores the proposal, but when Gassman hears about it and at the same time learns that Rennie is suffering from hemophilia, a dread blood disease, he persuades her to agree to marry Rennie, explaining that she might become a wealthy widow within several months, thus enabling them to wed and live a life of ease. In the complicated events that follow, Silvana marries Rennie and learns to love him, particularly after he stands up against his aristocratic family, who wanted no part of her. Gassman berates Silvana for taking her marriage seriously, and this leads to an altercation with Rennie, who is hurt accidentally and subsequently dies from his injuries. It all ends with a saddened Silvana relinquishing her rights to Rennie's fortune, renouncing Gassman and resuming her career as a mambo dancer.

It was produced by Dino De Laurentiis and Carlo Ponti, and directed by Robert Rossen, from a story and screenplay by Guido Piovene, Ivo Perilli, Enio De Concini and Mr. Rossen.

Adult fare.

**"This Island Earth" with Jeff Morrow,
Faith Domergue and Rex Reason**

(Univ. Int'l, June; time, 87 min.)

A good science-fiction melodrama, photographed in Technicolor. It should go over well wherever such pictures are popular, for the story is highly imaginative and frequently chilling and thrilling. Revolving around a nuclear scientist who becomes involved in weird happenings having to do with a war between two interstellar planets, the action should delight the science-fiction addicts, for it deals with space travel in a giant flying saucer, death rays, gruesome planetary inhabitants and all sorts of fantastic laboratory gadgets. Some of these mechanical contrivances are highly fascinating. A thrilling sequence is the one where the space ship is attacked by guided meteors as it makes its way to one of the planets. It is all completely improbable, but those who accept the story for what it is should find it to their liking. The special effects are extraordinary, and the color photography fine:—

When a jet plane flown by Rex Reason, a nuclear scientist, suddenly goes out of control, he is mysteriously saved from crashing by a weird green ray. Later, he receives some odd equipment in his laboratory and, after assembling it, sees the image and hears the voice of Jeff Morrow, a visitor from Metaluna, an interstellar planet, who invites him to a secluded workshop in Georgia. There he meets Faith Domergue, also an expert in nuclear fission. Both are suspicious of Morrow's efforts to find a new source for uranium. When they try to escape, Morrow kidnaps them in his space craft. En route to Metaluna, he explains that his planet was under continuous attack by enemy forces from other planets, and that the Metalunans needed new uranium sources to power their defense. Landing on Metaluna, they find that only a few of the inhabitants remain alive. Douglas Spencer, in charge of the planet, reveals his plan to relocate on the Earth. Rex and Faith realize the danger to Earthlings of such a project, and Morrow agrees with them. They escape from the planet in the space ship, but before doing so Morrow is savagely clawed by a Mutant, a half-human giant insect. As they approach the Earth's atmosphere, Rex and Faith soar off in a plane stored within the craft. Morrow, wounded fatally, dives the space ship into the sea.

William Alland produced it, and Joseph Newman directed it, from a screenplay by Franklin Coen and Edward G. O'Callaghan, based on the novel by Raymond F. Jones.

Family.

**"Strategic Air Command" with James Stewart,
June Allyson and Frank Lovejoy**

(Paramount, May; time, 114 min.)

Photographed in VistaVision and Technicolor, "Strategic Air Command" offers some of the most exciting and stirring aerial photography ever seen on the screen. As a matter of fact, the magnificent aerial photography is the picture's chief asset, for the story, which deals with the problems faced by a married couple when the husband is unexpectedly recalled to duty, follows a rather familiar pattern and is only moderately interesting, despite the competent acting of the entire cast. Not to be discounted, of course, in any evaluation of the picture's box-office chances, is the drawing power of James Stewart and June Allyson, who once again are teamed as husband and wife. Much more intriguing than the personal story involved in the proceedings is the vivid depiction of the structure, operations and functions of the Strategic Air Command of the United States Air Force—the atom-bomb carrying force on whose retaliatory strength America depends for protection and for the preservation of peace. It is when the action is concerned with the activities of SAC, both on the ground and in the air, that it is at its best, but since all this is more interesting from an informative rather than an entertainment point of view, its ticket-selling appeal is difficult to foretell. The picture was shown at a special screening in Omaha, Nebraska, where it was presented on a giant, slightly-curved screen by means of special double-frame VistaVision horizontal projectors with curved apertures. This method, according to claims made by Paramount provides a picture of "unsurpassed clarity, stunning brilliance of color and an exciting sense of audience participation." This reviewer agrees that the photography was sharp and clear and the color vivid, but not more so than other processes on the market. As to "an exciting sense of audience participation," he did not experience any. It should be pointed out that relatively few theatres in the country, possibly 100, will be able to accommodate this horizontal VistaVision projection method. And since the

picture was not shown to the reviewers through standard projectors with a standard VistaVision print, such as will be used in practically all the theatres that will play it, no report can be made as to whether such showings will attain the same degree of photographic clarity and color brilliance:—

Stewart, a star third baseman with the St. Louis Cardinals, is at the peak of his career when he finds himself recalled by the Air Force for service in the SAC, which was badly in need of seasoned fliers. During the war, Stewart had won a reputation as the hottest B-29 pilot in the service. He is ordered to the SAC command at Caswell Air Force Base for 21 months of duty. June, his wife of a few months, realizes that his recall may spend the end of his diamond days, but she sublets their new home and follows him to the base. Stewart quickly learns to fly B-36's and he and June get into the swing of Air Force life. In due time he is made commander of his own aircraft and takes off on a four-day test flight to the Arctic. His ship catches fire over the frozen wasteland and he is forced to make a crash landing after ordering his crew to bail out. He suffers a shoulder injury and two days later is rescued by a helicopter, at which time he learns that he had become the father of a baby girl. As his tour of duty draws to a close, he is promoted to full Colonel and made Deputy Wing Commander of a B-47 unit, all of which was part of a campaign carried on by Frank Lovejoy, the commanding general, to keep him in the SAC permanently as a career officer. Torn between the responsibility he feels he owes his country and consideration for June's desire that he return to civilian life, particularly since the nation is at peace, Stewart finally decides to remain in the Air Force. His shoulder injury, however, becomes aggravated and a medical report disqualifies him from future operational duty. Rather than tie him to a desk job, the Air Force lets him go. The injury also ends his baseball playing days, but he becomes the manager of a small league team and looks to the future with hope that he will one day mastermind a major league team.

It was produced by Samuel J. Briskin, and directed by Anthony Mann, from a screenplay by Valentine Davies and Beirne Lay, Jr., based on a story by Mr. Lay. Family.

"Jungle Moon Men" with Johnny Weissmuller
(Columbia, April; time, 69 min.)

Followers of the Johnny Weissmuller jungle pictures should find this one acceptable, for it is no better and no worse than the previous offerings. The story is somewhat confusing; it seems to have been expanded to stretch it to feature length. This time Weissmuller's adventures stem from his efforts to help an American girl doing research work to learn something about an African tribe, which lived in a location where a great white civilization once existed. Worked into the plot is Weissmuller's rescue of a kidnapped white man, and the unsuccessful efforts of villainous characters to steal diamonds from a native temple guarded by lions. The action is typical of the other Weissmuller pictures, with some library shots of animals to create a proper atmosphere. There is a mild romance:—

Jean Byron, doing research work on Ra, the Egyptian Sun-God, persuades Johnny, her guide, to take her into Baku, a remote region inhabited by the Moon Men, a pygmy tribe that used poison darts as weapons. En route, Johnny meets an African chief, who informs him that the Moon Men had captured his son. The party is joined by Bill Henry, a sportsman, and by Myron Healey, a crooked trader. They find the chief's son dead in the jungle and wearing a huge diamond pendant. Johnny captures the pygmy chief and learns that the dead boy had escaped from Helene Santo, High Priestess of Baku, who wanted him for her High Priest. Healey, coveting the glittering diamond, returns to his trading post, recruits three evil henchmen, and retraces his steps to the Baku country. Meanwhile the Moon Men rescue their chief and make off with Bill Henry. Healey and his men overtake Johnny and take the diamond away from him. A little later, the Moon Men capture Healey and his confederates, as well as Johnny and Jean, and imprison them in the temple of the Moon Goddess. Aided by his pet chimpanzee, Johnny finds an escape route. All escape but Healey and his men are killed by lions guarding the temple. Since the loose lions were now a threat to her own life, the High Priestess leads Johnny's party to an underground passage to reach the outside. But once the sun hits her, the High Priestess dissolves into a pile of ashes. This frees the pygmies from bondage to the Priestess and enables them to live in peace with the other African tribes.

Sam Katzman produced it, and Charles S. Gould directed it, from a screenplay by Jo Pagano and Dwight V. Babcock. Family.

"THE HEIGHT OF OPULENCE"

"Attached hereto is a tabulation showing the net earnings of nine film companies by quarters during the fiscal years 1953 and 1954, together with a few such statements for 1955. The extraordinary earnings of certain of the Big Eight companies call for special comment.

"1. *Paramount*. During the 2d quarter of 1954 (April 4 to July 3) Paramount's net after taxes amounted to \$2,558,000, as against \$1,617,000 for the 2d quarter in 1953, a gain of 58%. In the 3d quarter (July 4 to Oct. 2) the company's net was \$2,428,000 as against \$2,005,000 for the same quarter in the preceding year, an increase of 21%. But in the 4th quarter of '54 Paramount's net soared to \$2,613,000 as against only \$1,784,000 for the last quarter of '53, a gain of 46%.

"Using Paramount as an example, consider how this company's earnings were affected by the tax bill. For the 1st quarter of 1954 (Jan. 1 to April 3), while the tax was still on, Paramount earned a modest \$1,404,000 and this was only \$30,000 more than its net for the like period in 1953. It was not until after April 1 that Paramount's net zoomed upward. And now for the final shocker. Paramount's net for the fiscal year 1953, when the tax was on, was a modest 15% over 1952, which indicates that the company was slowly climbing out of its slump. But what about Paramount's increase in fiscal '54, with nine months tax relief, over fiscal '53, when the tax was still on? A mere matter of \$9,003,000 as against \$6,780,000, or 33%.

"2. *Warner Bros.* Paramount was cited first because there appears to be more complaints against it than any other company. Next in line for the dubious honor of the most complained against company is Warner Bros. Its fiscal year runs from August 1, hence the first half of fiscal '54 is interesting mainly for the purposes of comparison. The 3d quarter (Feb. 27-May 29) showed net earnings of \$918,000 as against \$796,000 for the same quarter in '53. But in the 4th quarter, covering three full months of tax relief, Warner Bros.' net soared to \$1,441,000 as against \$779,000 for the same quarter in '53, a gain of 85%. And to show that this is no fluke, the 1st quarter of the current fiscal year ('55) yielded \$1,203,000 in net earnings as against only \$765,000 for the 1st quarter in '54. For the fiscal year '54, Warner Bros. showed a net profit of \$3,977,000 as against \$2,908,000 for '53, a gain of 37%.

"3. *Universal*. Coming to Universal, which does not go unnoticed by the complaining exhibitors, we find that the 3d quarter of fiscal 1954 (May 1-July 31), was the first full quarter after tax relief. Net earnings for that quarter were \$915,415 as against \$704,376 for the like period in the preceding year. But the 4th quarter (Aug. 1-Oct. 30) netted a whopping \$1,161,273 as against a measly \$565,348 for the same quarter in 1953, a gain of 105%. And Universal still rolls on. The 1st quarter of its current year, ending Jan. 29, 1955, disclosed net earnings of \$1,136,928. The fiscal year 1954, including only seven months of tax relief, showed a net of \$3,797,000 as against \$2,216,356 for the preceding year, a gain of 45%.

"4. *Columbia*. For some really staggering earnings subsequent to the tax bill, attention is invited to published statements regarding Columbia Pictures Corporation. Its fiscal year begins in June, hence only the last quarter (March 29-June 27) of fiscal '54 reflected the absorption of tax benefits. Its net for that period was \$931,000 as against \$632,000 for the fourth quarter of '53. But in the 1st quarter of the current fiscal year, with three full months of tax benefits under its belt, Columbia shoved its net earnings to \$1,349,000 as compared with \$762,000 in the preceding year, a gain of 77%; and its terrific \$1,474,000 for the 2d quarter shows that the company is still rolling. Columbia's net for the fiscal year ending June 26 was \$3,595,000 as compared to \$942,000 for the preceding year, a gain of \$2,653,000 or 282%. This is squeezing product-starved exhibitors with a vengeance!

"5. *Twentieth Century-Fox*. The picture here is not as clear with respect to tax absorption because this company first hit the comeback trail with CinemaScope several months before April Fool's Day, 1954. Its fiscal year coincides with the calendar year and its 4th quarter and yearly earnings generally are announced at the end of March or early in April. Actually, therefore, we have figures for only the 2d and 3d quarters covering the tax relief period. For the 2d quarter (Mar. 28-June 26) the net was \$1,048,000 as against a loss of \$865,656 for the like period in 1953. And

the 3d quarter (June 27-Sept. 25) disclosed a net of \$2,635,518 as against \$1,274,728 for the 3d quarter of '53, a gain of 107%.

"6. *Loew's, Inc. (M.G.M.)*. This company's fiscal year begins September 1. The second quarter in '54 (Nov. 26-Mar. 18) contained 16 weeks and, therefore, affords a poor basis for comparison. The 3d quarter (Mar. 19-June 10) showed a net of \$1,267,210, which was not extraordinary, but compared favorably with the \$1,014,142 for the same period in '53. The 4th quarter showed a healthy \$2,110,935 as against \$1,194,732 for the last quarter of '53, a gain of 77%. Loew's total for the fiscal year '54 was \$6,577,000 as against \$4,380,000 for the preceding year, an increase of 50%.

"Loew's is still called the 'friendly company' as a carry-over of Bill Rodgers' popularity with exhibitors. The 'popularity polls' conducted by Allied indicates that the exhibitors regard it as less greedy than some of the others. But how long will this last? At the recent stockholders' meeting Loew's management was criticized for not matching Paramount's spectacular earnings. Thus another danger threatens—the danger that the stockholders of all the companies, seeing what the ruthless exploitation of a starved market can produce in the way of profits, will insist that the companies continue their gouging tactics with increasing severity.

"WHAT DO YOU SAY?"

"This bulletin is being sent to a considerable number of thoughtful exhibitors and leaders. Their comments, criticisms and views will be most welcome. As most of them are aware, Allied's board of directors has directed the Emergency Defense Committee to take certain actions to protect the exhibitors against extortionate film rentals so that they also can make a profit. The board's directives include the seeking of legislation to regulate film prices. What we would particularly like to know is whether, in view of the contents of this bulletin, the exhibitors can see any alternative to legislative relief that will preserve the exhibitors in their business and property?"

"Jump Into Hell" with Jack Sernas, Kurt Kaznar and Arnold Moss

(Warner Bros., May 14; time, 93 min.)

An overlong and muddled war melodrama, revolving around the brave but hopeless defense made by the French at Dienbienphu in Indo-China. The picture is not only routine and undistinguished, but the screenplay is so confusing that one loses interest in the proceedings long before the final reel. At best, it belongs on the lower half of a mid-week double bill, but even there it presents a problem because of its excessive running time. Another drawback is the fact that there is no one in the cast who means anything at the box-office. There is plenty of war action, with library clips of actual warfare blended with the staged action, but the picture on the whole is so uninspired that it fails to thrill or excite the spectator. Not much can be said for either the direction, the acting or the photography.

Briefly, the highly complicated story has Arnold Moss, commander of the French forces at Dienbienphu, requesting reinforcements when he learns that the Viet Minh rebels attacking the fortress outnumbered his men four to one. The scene shifts to Paris, where the request for volunteers is answered by Jack Sernas, a Legionnaire captain, who immediately offers his services. En route by air to Indo-China, Sernas meets three other multi-dressed Legionnaires, including Kurt Kaznar, a captain, whose unfaithful wife had persuaded him to volunteer to further his military career; Peter Van Eyck, a German veteran of the Afrika Corps, who was constantly trying to prove that he is on the side of democracy; and Norman Dupont, a visibly frightened lieutenant, who had never experienced actual warfare. The four men are parachuted into the fortress, and from then on the proceedings are concerned with their heroic deeds in defense of the fortress and with their varied personal problems. After 56 days of battle, the Reds breach the last defenses of the fortress and, of the four volunteers, Kaznar and Van Eyck lose their lives, while Sernas and Dupont escape under orders of the commander, taking back to France vital information concerning the struggle.

It was produced by David Weisbart, and directed by David Butler, from a screenplay by Irving Wallace.

Unobjectionable morally.

HARRISON'S REPORTS

Vol. XXXVII

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No. 14

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

1953-54

5421 Bowery to Bagdad—Bowery Boys	Jan. 2
(End of 1953-54 Season)	

Beginning of 1954-55 Season

5501 The Human Jungle—Merrill-Sterling	Oct. 3
5502 The Bob Mathias Story—Mathias	Oct. 24
5503 Target Earth—Denning-Grey	Nov. 7
5504 Cry Vengeance—Stevens-Vohs	Nov. 21
5505 Port of Hell—Clark-Morris	Dec. 5
5506 Tonight's the Night—DeCarlo-Niven	Dec. 19
5507 Treasure of Ruby Hills—Scott-Matthews	Jan. 23
5508 The Big Combo—Wilde-Conte	Feb. 13
5510 Murder Is My Beat—Payton Roberts	Feb. 27
5509 Dial Red O—Bill Elliott	Mar. 13
5512 The Big Tip Off—Conte-Smith	Mar. 20
5511 Seven Angry Men—Massey-Paget-Hunter	Mar. 27
5513 Annapolis Story—Derek-Lynn	Apr. 10
5514 High Society—Bowery Boys	Apr. 17
5515 Shot Gun—Hayden-De Carlo	Apr. 24
5516 Las Vegas Shakedown—O'Keefe-Grey	May 8
5518 African Fury—Documentary	May 15
5517 Dark Venture—Lovejoy-Tucker-Castle	May 22

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

719 The Black Knight—Ladd-Medina	Nov.
716 Fire Over Africa—O'Hara-Carey	Nov.
718 Cannibal Attack—Weissmuller	Nov.
723 The Affairs of Messalina—Italian-made	Nov.
715 Phffft—Holliday-Lemmon	Dec.
717 They Rode West—Francis-Reed	Dec.

735 The Violent Men— Ford-Stanwyck-Robinson (C'Scope)	Jan.
731 The Bamboo Prison—Francis-Foster	Jan.
729 Masterson of Kansas—Montgomery-Gates	Jan.
725 Ten Wanted Men—Randolph Scott	Feb.
726 Women's Prison—Lupino-Sterling-Moore	Feb.
706 Pirates of Tripoli—Henreid-Medina	Feb.
730 New Orleans Uncensored—Franz-Garland	Mar.
727 Wyoming Renegades—Carey-Evans-Hyer	Mar.
734 The Detective—Alec Guinness	Mar.
737 Three for the Show— Grable-Champions (C'Scope)	Apr.
Jungle Moon Men—Weissmuller	Apr.
The Return of October—reissue	Apr.
End of the Affair—Johnson-Kerr	May
728 Tight Spot—Rogers-Robinson	May
Seminole Uprising—Montgomery-Booth	May
Cell 2445, Death Row—Campbell-Grant	May
736 The Long Gray Line—Power-O'Hara	Special
701 The Caine Mutiny—all-star	special

Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

5403 A Race for Life—Conte-Aldon	Dec. 10
5407 The Black Pirates—Dexter-Chaney	Dec. 24
5406 They Were So Young—Brady-Burr	Jan. 7
5415 Thunder Over Sangoland—Hall-Lord	Feb. 18
5411 The Silver Star—Buchanan-Windsor	Mar. 25
5415 Thunder Over Sangoland—Hall-Lord	Apr. 4
5409 The Glass Tomb—John Ireland	Apr. 11
5413 Air Strike—Denning-Jean	Apr. 25
5414 Phantom of the Jungle—Hall-Gwynne	May 2
5416 The Lonesome Trail—Morris-Agar	May 23

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

507 Athena—Powell-Reynolds-Purdum	Nov.
510 The Last Time I Saw Paris— Taylor-Johnson-Reed	Nov.
508 Tarzan and the Ape Man—reissue	Nov.
509 Tarzan Escapes—reissue	Nov.
511 Crest of the Wave—Kelly-Richards	Dec.
512 Deep in My Heart—Ferrer-Oberon	Dec.
513 Battleground—reissue	Dec.
514 The Asphalt Jungle—reissue	Dec.
515 Bad Day at Black Rock—Tracy-Ryan (C'Scope)	Jan.
516 Green Fire—Granger-Kelly-Douglas (C'Scope)	Jan.
517 Many Rivers to Cross— Taylor-Parker (C'Scope)	Feb.
518 Jupiter's Darling—Williams-Keel (C'Scope)	Feb.
519 Hit the Deck—All-star cast (C'Scope)	Mar.
520 Anchors Aweigh—reissue	Mar.
523 Bedeviled—Baxter-Forrest	Apr.
522 Glass Slipper—Wilding-Caron	Apr.
The Prodigal—Turner-Purdum (C'Scope)	May
The Marauders—Duryea-Richards	May
Love Me or Leave Me—Day-Cagney (C'Scope)	June
Moonfleet—Granger-Lindfors (C'Scope)	June
Interrupted Melody—Ford-Parker (C'Scope)	not set
521 Blackboard Jungle—Ford-Francis	not set

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5430 White Christmas—Crosby-Kaye	Dec.
5404 Three Ring Circus—Martin & Lewis	Jan.
5405 The Bridges at Toko-Ri—Holden-Kelly	Feb.
5407 Conquest of Space—Brooke-Fleming	Feb.
5408 Ulysses—Douglas-Mangano	Mar.
5409 The Country Girl—Crosby-Holden-Kelly	Mar.
5406 Mambo—Winters-Mangano-Gassman	Apr.
5410 Run for Cover—Cagney-Derek-Lindfors	Apr.
5425 Strategic Air Command—Stewart-Allyson	May
5411 Hell's Island—Payne-Murphy	June
5412 The Far Horizons—MacMurray-Heston-Reed	June
5413 The Seven Little Foys—Bob Hope	July
5408 Ulysses—Douglas-Mangano-Quinn	July

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

- 505 Cattle Queen of Montana—Stanwyck-Reagan ..Nov.
508 Hansel & Gretel—PuppetsDec.
507 Tarzan's Hidden Jungle—Gordon ScottFeb.
509 The Americano—Ford-Theiss-RomeroJan.
506 Underwater!—Russell-RolandFeb.
510 Quest for the Lost City—DocumentaryApr.
511 Rage at Dawn—Scott-Powers-TuckerApr.
Escape to Burma—Stanwyck-RyanApr.
573 The Informer—reissueApr.
574 Berlin Express—reissueApr.
575 Bringing Up Baby—reissueMay
576 I Remember Mama—reissueMay
Son of Sinbad—Robertson-ForrestMay 28
577 The Big Street—reissueJune
Makamba—DocumentaryJune 18
Pearl of the South Pacific—Mayo-MorganJuly 16
Jet Pilot—Wayne-Leighnot set

Republic Features

(1740 Broadway, New York 19, N. Y.)

- 5313 Trouble in the Glen—Lockwood-WellesDec. 1
5314 The Atomic Kid—Rooney-DavisDec. 8
5315 Hell's Outpost—Cameron-LeslieDec. 15
5430 African Manhunt—Healey-BoothJan. 5
5431 Trouble in Store—English-madeJan. 12
5326 Carolina Cannonball—Judy CanovaJan. 28
5432 The Square Ring—English-madeJan. 28
5402 Timberjack—Hayden-Ralston-BrianFeb. 28
5403 Yellowneck—McCarthy-CourtleighMar. 22
5433 A Day to Remember—British-madeMar. 29
5404 Sante Fe Passage—Payne-Cameron-Domergue Apr. 4
5434 I Cover the Underworld—McClory-Jordan ..Apr. 11

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

1954

- 423 Black Widow—Tierney-Heflin (C'Scope)Nov.
425 Desiree—Brando-Simmons-Mature (C'Scope) ..Nov.
427 The Outlaw's Daughter—Williams-RyanNov.
428 Black 13—British-madeNov.
429 Devil's Harbor—Arlen-GyntDec.
430 The Other Woman—Haas-MooreDec.
426 There's No Business Like Show Business—
Monroe-Dailey-Merman-O'Connor (C'Scope) .Dec.
422 Carmen Jones—Dandridge-Bailey (C'Scope)Jan.

1955

- 540-5 Twelve O'Clock High—reissueJan.
502-5 Prince of Players—
Burton-McNamara (C'Scope)Jan.
505-8 The Racers—Douglas-Darvi (C'Scope)Feb.
503-3 White Feather—Wagner-Moore (C'Scope) ..Feb.
541-3 Belle Starr's Daughter—reissueFeb.
542-1 Dakota Lil—reissueFeb.
507-4 Untamed—Hayward-Power (C'Scope)Mar.
511-6 Angela—O'Keefe-LaneMar.
508-2 The Adventures of Sadie—Collins-MooreApr.
509-0 A Man Called Peter—Peters-Todd (C'Scope) .Apr.
510-8 Violent Saturday—Mature-Sydney (C'Scope) .Apr.
506-6 A Life in the Balance—Montalban-Bancroft ...May
513-2 Magnificent Matador—
O'Hara-Quinn (C'Scope)May
512-4 The Living Swamp—Documentary (C'Scope) .May
515-7 Daddy Long Legs—Astaire-Caron (C'Scope) .May
Call Northside 777—reissueMay
Where the Sidewalk Ends—reissueMay
504-1 That Lady—DeHaviland-Roland (C'Scope) ..June
514-0 Soldier of Fortune—
Gable-Hayward (C'Scope)June
516-5 House of Bamboo—Stack-Ryan (C'Scope)July
Sir Walter Raleigh—Davis-Todd (C'Scope) ..July
How to Be Very, Very Popular—
Grable-North (C'Scope)Aug.
The Left Hand of God—
Bogart-Tierney (C'Scope)Aug.
A Many Splendored Thing—
Holden-Jones (C'Scope)Sept.
Seven Cities of Gold—Egan-Rennie (C'Scope) .Sept.
The Tall Men—Gable-Russell (C'Scope)Oct.
Pink Tights—Dailey-North (C'Scope)Oct.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- Shield for Murder—O'Brien-EnglishNov.
Snow Creature—Paul LangtonNov.
Twist of Fate—Rogers-BergeracNov.

- The White Orchid—Lundigan-CastleNov.
You Know What Sailors Are—British-madeNov.
Vera Cruz—Cooper-Lancaster (SuperScope)Dec.
Romeo and Juliet—Harvey-ShantellDec.
The Steel Cage—Kelly-O'SullivanDec.
Black Tuesday—Robinson-ParkerJan.
Battle Taxi—Hayden-FranzJan.
The Beachcomber—Newton-JohnsJan.
Sabaka—Karloff-Denny-JoryFeb.
The Good Die Young—British-madeFeb.
Canyon Crossroads—Basehart-KirkFeb.
Big House, U.S.A.—Crawford-MeekerMar.
Stranger on Horseback—McCrea-MiroslavaMar.
Marty—Blair-BorgnineMar.
The Purple Plain—Gregory PeckApr.
A Bullet for Joey—Robinson-Raft-TotterApr.
Lilacs in the Spring—Flynn-NeagleApr.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

- 501 Bengal Brigade—Hudson-DahlNov.
502 Four Guns to the Border—Calhoun-MillerNov.
504 Ricochet Romance—Main-WillsNov.
510 Yellow Mountain—Barker-PowersDec.
505 Sign of the Pagan—Chandler-Palace (C'Scope) .Dec.
506 Sign of the Pagan—(Standard 2-D)Dec.
507 So This is Paris—Curtis-CalvetJan.
508 Destry—Murphy-BlanchardJan.
503 West of Zanzibar—English-madeJan.
511 The Far Country—Stewart-Roman-CalvetFeb.
512 Six Bridges to Cross—Curtis-AdamsFeb.
513 Abbott & Costello Meet the Keystone CopsFeb.
514 Captain Lightfoot—Hudson-Rush (C'Scope) ...Mar.
515 Captain Lightfoot—(standard)Mar.
516 Smoke Signal—Andrews-LaurieMar.
509 Land of Fury—Hawkins-JohnsMar.
520 Man Without a Star—Douglas-CrainApr.
519 Ma & Pa Kettle at Waikiki—Main-KilbrideApr.
517 Chief Crazy Horse—Mature-Ball (C'Scope)Apr.
518 Chief Crazy Horse—(standard)Apr.
521 Revenge of the Creature—Agar-Nelson (3D) ..May
522 Revenge of the Creature (2D)May
523 Cult of the Cobra—Domergue-LongMay
524 The Looters—Calhoun-AdamsMay
525 The Man from Bitter Ridge—Barker-Cordey ...June
526 Abbott & Costello Meet the MummyJune
527 This Island Earth—Reason-DomergueJune

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

- 404 Drum Beat—Ladd-DaltonNov. 13
405 Track of the Cat—
Mitchum-Wright (C'Scope)Nov. 27
406 Saratoga Trunk—reissueDec. 11
407 The Big Sleep—reissueDec. 11
409 Young At Heart—Day-SinatraJan. 1
403 A Star is Born—Garland-Mason (C'Scope) ..Jan. 22
408 The Silver Chalice—Mayo-Palace (C'Scope) .Feb. 5
412 Unchained—Hirsch-HaleFeb. 26
411 Battle Cry—Heflin-Ray-Hunter (C'Scope) ..Mar. 12
413 New York Confidential—Crawford-ConteMar. 12
414 East of Eden—Harris-Dean-Massey (C'Scope) Apr. 9
410 Jump Into Hell—Sernas-KasznerMay 14
415 Strange Lady in Town—
Garson-Andrews (C'Scope)May 28
Tall Man Riding—Scott-Malone-CastleJune 11

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

- 7552 Candid Microphone No. 2 (10½ m.)Dec. 2
7605 Mysto Fox—Favorite (reissue) (7 m.)Dec. 9
7701 Destination Magoo—Mr. Magoo (6½ m.)Dec. 16
7854 Hollywood Life—Screen Snapshots (10 m.) .Dec. 16
7953 The Leguona Cuban Boys—
Thrills of Music (10½ m.)Dec. 23
7804 Rasslin' Redskin—Sports (9½ m.)Dec. 23
7509 When Magoo Flew—
Mr. Magoo (C'Scope) (6½ m.)Jan. 6
7606 Polar Playmates—
Favorite (reissue) (6½ m.)Jan. 6
7553 Candid Microphone No. 3 (11 m.)Jan. 13
7805 Flying Mallets—Sports (10 m.)Jan. 13
7855 Pennies from Hollywood—
Screen Snapshots (9 m.)Jan. 20
7502 Spare That Child—UPA Cartoon (6½ m.) ..Jan. 27

7607 Catnipped—Favorite (reissue) (7½ m.) ...Feb. 3
 7954 Tony Pastor & Orch.—
 Thrills of Music (reissue) (10 m.)Feb. 10
 7806 Aquatic Stars—Sports (9 m.)Feb. 17
 7608 Unsure Hunts—Favorite (reissue) (7½ m.) .Feb. 17
 7856 Hollywood Shower of Stars—
 Screen Snapshots (10 m.)Feb. 24
 7702 Magoo's Check Up—Mr. Magoo (6½ m.) ..Feb. 24
 7554 Candid Microphone No. 1 (9 m.) (9 m.) ..Mar. 3
 7609 River Ribber—Favorite (reissue) (6 m.) ..Mar. 10
 7807 Fishing Paradise—Sports (9 m.)Mar. 17
 7857 Hollywood Fathers—Screen SnapshotsMar. 24
 7610 Treasure Jest—Favorite (reissue) (6½ m.) .Apr. 7
 7955 Elliot Lawrence & Orch.—
 Thrills of Music (reissue) (10½ m.)Apr. 14
 7611 Picnic Panic—Favorite (reissue) (6 m.)Apr. 21

Columbia—Two Reels

7423 Cupid Goes Nuts—
 Favorite (reissue) (16 m.)Dec. 2
 7412 Kids Will Be Kids—
 All-Star Comedy (16 m.)Dec. 9
 7433 The Good Bad Egg—
 Favorite (reissue) (17 m.)Dec. 16
 7404 Fling in the Ring—Stooges (16 m.)Jan. 6
 7413 His Pest Friend—Quillan-Vernon (16½ m.) .Jan. 20
 7405 Of Cash and Hash—Stooges (16 m.)Feb. 3
 7424 Half-Way to Hollywood—
 Favorite (reissue) (17½ m.)Feb. 10
 7414 G.I. Dood It—Joe Besser (16 m.)Feb. 17
 7140 Black Arrow—Serial (15 ep.)Feb. 24
 7425 A Knight and a Blonde—
 Favorite (reissue) (14 m.)Mar. 3
 7406 Gyped in the Penthouse—Stooges (16 m.) .Mar. 10
 7434 You're Next—Favorite (reissue) (17 m.) ..Mar. 17
 7407 Bedlam in Paradise—StoogesApr. 14
 7435 Ready, Willing but Unable—
 Favorite (reissue) (16½ m.)Apr. 21
 7415 One Spooky Night—Andy ClydeApr. 28

Metro-Goldwyn-Mayer—One Reel

W-640 Dixieland Droopy—Cartoon (8 m.)Dec. 4
 S-652 Rough Riding—Pete Smith (9 m.)Dec. 11
 C-632 Touche Pussy Cat—
 C'Scope Cartoon (7 m.)Dec. 18
 T-614 Glacier Park & Waterton Lakes—
 Traveltalk (9 m.)Dec. 25
 S-653 Man Around the House—Pete Smith (9 m.) Jan. 1
 W-662 Part Time Pal—Cartoon (reissue) (8 m.) Jan. 8
 W-663 Cat Concerto—Cartoon (reissue) (7 m.) ..Jan. 22
 S-654 Keep Young—Pete Smith (9 m.)Feb. 5
 T615 Mexican Police on Parade—
 Traveltalk (reissue) (9 m.)Feb. 12
 W-664 Dr. Jekyll and Mr. Mouse—
 Cartoon (reissue) (8 m.)Feb. 26
 S-655 Sports Trix—Pete Smith (9 m.)Mar. 5
 C-635 Southbound Duckling—
 C'Scope Cartoon (7 m.)Mar. 12
 W-665 Salt Water Tabby—
 Cartoon (reissue) (7 m.)Mar. 26
 T-616 Mighty Niagara—
 Traveltalk (reissue) (10 m.)Apr. 9
 S-656 Just What I Needed—Pete Smith (9 m.) .Apr. 16
 W-631 Pet Peeve—Cartoon (7 m.) (2D)Apr. 23
 C-637 Pup on a Picnic—C'Scope Cartoon (7 m.) .Apr. 30
 S-657 Global Quiz—Pete Smith (10 m.)May 14
 W-633 Touche Pussy Cat—Cartoon (2D) (7 m.) .May 21
 W-635 Southbound Duckling—
 Cartoon (2D) (7 m.)June 25
 W-637 Pup On a Picnic—Cartoon (2D) (7 m.) .July 23

Paramount—One Reel

H14-1 Rail-Rodents—Herman & Katnip (7 m.) .Nov. 26
 B14-2 Boo Ribbon Winner—Casper (6 m.) ...Dec. 3
 E14-2 Gopher Spinach—Popeye (6 m.)Dec. 10
 R14-4 Boyhood Thrills—Sportlight (9 m.)Dec. 10
 K14-2 How To Win At the Races—
 Pacemaker (11 m.)Dec. 17
 P14-2 No Ifs, Ands or Butts—
 Noveltoon (6 m.)Dec. 17
 R14-5 The Pike's Peak Arena—
 Sportlight (9 m.)Dec. 24
 M14-2 Killers at Bay—Topper (10 m.)Dec. 31
 E14-3 Cookin' With Gags—Popeye (7 m.)Jan. 14
 M14-3 Just the Bear Facts, Ma'am—
 Topper (9 m.)Jan. 14
 K14-3 You're a Trooper—Pacemaker (10 m.) ..Jan. 21
 B14-3 Hide and Shriek—Casper (7 m.)Jan. 28

M14-4 All Chimps Ashore—Topper (10 m.) ...Feb. 4
 P14-3 Dizzy Dishes—Noveltoon (6 m.)Feb. 4
 E14-4 Nurse to Meet Ya—Popeye (6 m.)Feb. 11
 R14-6 Swim and Survive—Sportlight (9 m.) ...Feb. 11
 H14-2 Robin Rodenthoo—
 Herman & Katnip (7 m.)Feb. 25
 B14-4 Keep Your Grin Up—Casper (6 m.)Mar. 4
 E14-5 Penny Antics—Popeye (8 m.)Mar. 11
 P14-4 Git Along Li'l Duckie—Noveltoon (7 m.) Mar. 25
 R14-7 Baseball's Acrobatic Age—
 Sportlight (9 m.)Apr. 1
 H14-3 A Bicep Built for Two—
 Herman & Katnip (7 m.)Apr. 8
 M14-5 Let's Look At the Birds—TopperApr. 15
 M14-6 Pick a Pet—TopperApr. 22
 E14-6 Beaus Will Be Beaus—PopeyeMay 20
 B14-5 Spooking With a Brogue—CasperMay 27

Paramount—Two Reels

V14-1 VistaVision Visits Norway—
 Special (17 m.)Nov. 5
 T14-4 Assignment Children—
 UNICEF Special (19 m.)Mar.
 V14-2 VistaVision Visits Mexico—
 Special (17 m.)Apr. 29
 V14-3 VistaVision Visits the Sun Trails—Special May 27

RKO—One Reel

54304 Canadian Stampede—Sportscope (8 m.) ..Nov. 26
 54204 Cinema Capers—Screenliner (8 m.)Dec. 10
 54305 Sports Island—Sportscope (10 m.)Dec. 24
 54205 Water, Water, Everywhere—
 Screenliner (8½ m.)Jan. 7
 54103 No Hunting—Disney (6 m.)Jan. 14
 54306 Ski Saga—Sportscope (8 m.)Jan. 21
 54104 The Pelican and the Snipe—
 Disney (reissue) (9 m.)Jan. 28
 54206 Camera Crazy—Screenliner (8 m.)Feb. 4
 54307 Chamois Hunt—Sportscope (8 m.)Feb. 18
 54105 Lake Titicaca—Disney (reissue) (7 m.) ...Feb. 18
 54207 Nature's Showcase—Screenliner (8 m.) ..Mar. 4
 54106 Contrasts in Rhythm—
 Disney (reissue) (8 m.)Mar. 11
 54308 Here's Hockey—Sportscope (10 m.)Mar. 18
 54208 Bush Doctor—Screenliner (11 m.)Apr. 1
 54107 Blame It on the Samba—
 Disney (reissue) (6 m.)Apr. 1
 54209 Inland Seas—Screenliner (8 m.)Apr. 29
 54210 Staff of Life—Screenliner (8 m.)May 27

RKO—Two Reels

53102 Circus Trainer—Special (17 m.)Nov. 12
 53402 Redskins & Redheads—
 Ray Whitley (reissue) (18 m.)Nov. 19
 53504 Mind Over Mouse—
 Kennedy (reissue) (17 m.)Nov. 19
 53705 I'll Take Milk—Errol (reissue) (18 m.) ..Nov. 26
 53505 Brother Knows Best—
 Kennedy (reissue) (17 m.)Dec. 3
 53901 Football Highlights—Special (15½ m.) ..Dec. 10
 53706 Follow the Blonde—Errol (reissue) (18 m.) .Dec. 10
 53506 Home Canning—
 Kennedy (reissue) (16 m.)Dec. 17
 53103 Fast Freight—Special (15 m.)Dec. 17
 53104 River to the Past—Special (15 m.)Jan. 21
 53105 Big Top Caravan—Special (16 m.)Feb. 25
 53106 Finders Keepers—Special (15½ m.)Apr. 1

Republic—One Reel

5386 Thailand—This World of Ours (9 m.)Nov. 15
 5387 Bali—This World of Ours (9 m.)Dec. 15
 5388 Venezuela—This World of Ours (9 m.) ..Mar. 1

Republic—Two Reels

5483 Panther Girl of the Kongo—Serial (12 ep.) ..Jan. 3
 5484 Jesse James Rides Again—Serial (12 ep.) ..Mar. 28

Twentieth Century-Fox—One Reel

5501-2 Barnyard Actor (Gandy Goose)—
 Terrytoon (7 m.)Jan.
 5503-8 A Yokohama Yankee—Terrytoon (7 m.) ...Jan.
 5502-0 Dear Old Switzerland—
 Terrytoon (reissue) (7 m.)Jan.
 5504-6 Swooning the Swooners—
 Terrytoon (reissue) (7 m.)Feb.
 5505-3 Duck Fever (Terry Bears)—
 Terrytoon (7 m.)Feb.

- 5506-1 It's All in the Stars—
Terrytoon (reissue) (7 m.)Mar.
5507-9 The First Flying Fish (Aesops Fable)—
Terrytoon (7 m.)Mar.
5508-7 The Two Headed Giant—
Terrytoon (reissue) (7 m.)Apr.
5509-5 No Sleep for Percy (Little Roquefort)—
Terrytoon (7 m.)Apr.

Twentieth Century-Fox—C'Scope Reels

1954

- 7422 The CinemaScope Parade—Special (23 m.) ...Oct.
7421 Fabulous Las Vegas—C'Scope (18 m.)Oct.
7423 El Torio—C'Scope (9 m.)Oct.
7425 The Empire Games—C'Scope (13 m.)Oct.
7426 Flying to Fish—C'Scope (16 m.)Nov.
7427 Far East Bastions—C'Scope (10 m.)Nov.

1955

- 7505-1 Supersonic Age—C'Scope (13 m.)Jan.
7503-6 Birthday Parade—C'Scope (10 m.)Jan.
7501-0 Tuna Clipper Ship—C'Scope (18 m.)Jan.
7504-4 5th Ave. to Fyjiyama—C'Scope (10 m.)Feb.
7502-8 Stampede City—C'Scope (7 m.)Feb.
7506-9 Land of the Nile—C'ScopeMar.
7507-7 Tears of the Moon—C'ScopeMar.
7508-5 Isle of Lore—C'Scope (10 m.)Apr.
7509-3 Punts and Stunts—C'Scope (9 m.)Apr.

Universal—One Reel

- 1321 I'm Cold—Cartune (6 m.)Dec. 20
1341 Trouble Bruin—Variety View (9 m.)Dec. 27
1381 Dust Eaters—Color Parade (9 m.)Feb. 28
1322 Helter Shelter—Cartune (6 m.)Jan. 7
1342 Little Lost Scent—Variety View (9 m.)Jan. 31
1323 Crazy Mixed Up Pup—Cartune (6 m.)Feb. 14
1351 The Band Master—
Cartune (reissue) (6½ m.)Feb. 21
1324 Witch Crafty—Cartune (6 m.)Mar. 14
1382 Moose Country—Color Parade (9½ m.) ...Mar. 21
1352 The Mad Hatter—Cartune (reissue) (7 m.) Mar. 28
1326 Private Eye Pooch—Cartune (6 m.)Apr. 9
1325 The Legend of Rock-a-Bye Point—
Cartune (6 m.)Apr. 11
1353 Banquet Busters—
Cartune (reissue) (6½ m.)Apr. 25

Universal—Two Reels

- 1201 A Gift from Dirk—Special (19 m.)Nov. 12
1201 Champ Butler Sings—Musical (15 m.)Nov. 29
1200 Speed Sub-zero—
Special (Vistarama) (9½ m.)Dec. 5
1302 Road Show—Musical (15 m.)Dec. 30
1303 The Robins Sing—Musical (15 m.)Jan. 7
1304 Keep It Cool—Musical (16 m.)Feb. 14
1305 Les Brown Goes to Town—Musical (15 m.) .Mar. 14
1300 A World of Beauty—Special (17 m.)Mar. 15
1203 Fortress of Freedom—Vistarama (10 m.) ..Mar. 28
1306 Strictly Informal—Musical (16 m.)Apr. 11

Vitaphone—One Reel

- 2707 Sheep Ahoy—Merrie Melody (7 m.)Dec. 11
2503 Rodeo Roundup—Sports Parade (10 m.) ..Dec. 11
2402 So You Want to Know Your Relatives—
Joe McDoakes (10 m.)Dec. 18
2724 Baby Buggy Bunny—Bugs Bunny (7 m.) ...Dec. 18
2305 Trial of Mr. Wolf—
Hit Parade (reissue) (7 m.)Dec. 25
2603 Bit of the Best—Variety (10 m.)Dec. 25
2803 South American Sway—
Melody Master (reissue) (10 m.)Jan. 1
2708 Pizzicato Pussycat—Merrie Melody (7 m.) ..Jan. 1
2504 Silver Blades—Sports Parade (10 m.)Jan. 15
2709 Feather Dusted—Merrie Melody (7 m.)Jan. 15
2403 So You Don't Trust Your Wife—
Joe McDoakes (10 m.)Jan. 29
2710 Pests for Guests—Merrie Melody (7 m.) ..Jan. 29
2306 Back Alley Uproar—
Hit Parade (reissue) (7 m.)Feb. 5
2725 Beanstalk Bunny—Bugs Bunny (7 m.)Feb. 12
2505 Caribbean Playgrounds—
Sports Parade (10 m.)Feb. 19
2711 All Fowled Up—Merrie Melody (7 m.)Feb. 19
2804 Stan Kenton & Orch.—
Melody Master (reissue) (10 m.)Feb. 26
2712 Stork Naked—Merrie Melody (7 m.)Feb. 26
2307 You Were Never Duckier—
Hit Parade (reissue) (7 m.)Feb. 26

- 2404 So You Want To Be a Gladiator—
Joe McDoakes (10 m.)Mar. 12
2713 Lighthouse Mouse—Merrie Melody (7 m.) .Mar. 12
2506 Football Royal—Sports Parade (10 m.)Mar. 19
2604 Those Exciting Days—Variety (10 m.)Mar. 19
2726 Sahara Hare—Bugs Bunny (7 m.)Mar. 26
2714 Sandy Claws—Looney Tune (7 m.)Apr. 2
2308 House Hunting Mice—
Hit Parade (reissue) (7 m.)Apr. 2
2715 The Hole Idea—Looney Tune (7 m.)Apr. 16
2806 The Playgirls—
Melody Master (reissue) (10 m.)Apr. 16
2309 Crowing Pains—Hit Parade (reissue) (7 m.) Apr. 23
2508 Rocky Mountain Big Game—
Sports Parade (10 m.)Apr. 23
2716 Ready, Set, Zoom!—Looney Tune (7 m.) ..Apr. 30
2605 Fire, Wind, Flood—Variety (10 m.)Apr. 30
2727 Hare Brush—Bugs Bunny (7 m.)May 7
2405 So You Want To Be On a Jury—
Joe McDoakes (10 m.)May 7
2717 Past Performance—Merrie Melody (7 m.) ..May 21
2507 Riviera Revelries—Sports Parade (10 m.) .May. 21
(Ed. Note: "U.S. Service Bands," a Melody Master reissue listed in the previous index as an April 16 release, has been removed from the schedule.)

Vitaphone—Two Reels

- 2003 Mariners Ahoy—Special (17 m.)Nov. 6
2102 Camera Hunting—
Featurette (reissue) (19 m.)Nov. 20
2005 Bill of Rights—Special (22 m.)Dec. 4
2004 Where Winter is King—Special (17 m.) ...Jan. 8
2103 Three Cheers for the Girls—FeaturetteJan. 22
2006 Beauty and the Bull—Special (17 m.)Feb. 5
2007 Mississippi Traveler—SpecialMar. 5
2104 When the Talkies Were Young—Featurette Mar. 26
2008 Old Hickory—SpecialApr. 9
2010 Wave of the Flag—SpecialMay 14
2105 At the Stroke of Twelve—FeaturetteMay 28
(Ed. Note: "Carnival Days," listed in the previous index as a May 14 release, has been removed from the schedule.)

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

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263 Mon. (O) ...Apr. 4
264 Wed. (E) ...Apr. 6
265 Mon. (O) ...Apr. 11
266 Wed. (E) ...Apr. 13
267 Mon. (O) ...Apr. 18
268 Wed. (E) ...Apr. 20
269 Mon. (O) ...Apr. 25
270 Wed. (E) ...Apr. 27
271 Mon. (O) ...May 2
272 Wed. (E) ...May 4
273 Mon. (O) ...May 9
274 Wed. (E) ...May 11
275 Mon. (O) ...May 16
276 Wed. (E) ...May 18

Paramount News

- 65 Wed. (O) ...Mar. 30
66 Sat. (E)Apr. 2
67 Wed. (O)Apr. 6
68 Sat. (E)Apr. 9
69 Wed. (O)Apr. 13
70 Sat. (E)Apr. 16
71 Wed. (O)Apr. 20
72 Sat. (E)Apr. 23
73 Wed. (O)Apr. 27
74 Sat. (E)Apr. 30
75 Wed. (O)May 4
76 Sat. (E)May 7
77 Wed. (O)May 11
78 Sat. (E)May 14
79 Wed. (O)May 18

Warner Pathe News

- 67 Wed. (O) ...Mar. 30
68 Mon. (E) ...Apr. 4
69 Wed. (O) ...Apr. 6
70 Mon. (E) ...Apr. 11
71 Wed. (O) ...Apr. 13
72 Mon. (E) ...Apr. 18
73 Wed. (O) ...Apr. 20

- 74 Mon. (E) ...Apr. 25
75 Wed. (O) ...Apr. 27
76 Mon. (E) ...May 2
77 Wed. (O) ...May 4
78 Mon. (E) ...May 9
79 Wed. (O) ...May 11
80 Mon. (E) ...May 16
81 Wed. (O) ...May 18

Fox Movietone

- 28 Tues. (E) ...Mar. 29
29 Friday (O) ...Apr. 1
30 Tues. (E) ...Apr. 5
31 Friday (O) ...Apr. 8
32 Tues. (E) ...Apr. 12
33 Friday (O) ...Apr. 15
34 Tues. (E) ...Apr. 19
35 Friday (O) ...Apr. 22
36 Tues. (E) ...Apr. 26
37 Friday (O) ...Apr. 29
38 Tues. (E) ...May 3
39 Friday (O) ...May 6
40 Tues. (E) ...May 10
41 Friday (O) ...May 13
42 Tues. (E) ...May 17

Universal News

- 659 Tues. (O) ...Mar. 29
660 Thurs. (E) ..Mar. 31
661 Tues. (O) ...Apr. 5
662 Thurs. (E) ...Apr. 7
663 Tues. (O) ...Apr. 12
664 Thurs. (E) ...Apr. 14
665 Tues. (O) ...Apr. 19
666 Thurs. (E) ...Apr. 21
667 Tues. (O) ...Apr. 26
668 Thurs. (E) ...Apr. 28
669 Tues. (O) ...May 3
670 Thurs. (E) ...May 5
671 Tues. (O) ...May 10
672 Thurs. (E) ...May 12
673 Tues. (O) ...May 17

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No. 15

IT WILL NOT BE A SERIOUS LOSS

Of more than passing interest is the statement made this week by Herbert J. Yates, president of Republic Pictures, that his company, within the next sixty days, will decide whether or not it will discontinue production and distribution of theatrical motion pictures to devote itself exclusively to television and laboratory activities.

Yates made this announcement at a stormy stockholders meeting held in New York on Tuesday, in response to a stockholder's query about the future of the company, and it followed a glum report made by Richard W. Altschuler, the company's vice-president in charge of world-wide sales, who forecast a dismal future for theatrical motion pictures both at home and abroad.

Referring to the domestic market, Altschuler stated that the smaller theatres are closing very rapidly, thus diminishing the number of theatres in which Republic pictures can play, and he pointed to the fact that, over the past ten years, movie attendance has dropped from 90,000,000 weekly to about 45,000,000. He pointed out also that television is having a drastic effect on movie attendance, and stated that the recent telecast of "Peter Pan," with Mary Martin, seen by an estimated 60,000,000 viewers, had reduced attendance in the theatres that night by approximately fifty per cent.

In announcing the possibility that Republic may withdraw from the theatrical field, Yates said that the only thing that can change the company's thinking along these lines would be the willingness of the four top circuits in the country to grant Republic pictures more playing time and better terms. Yates did not identify the circuits, but he claimed that he had talked to their presidents and had apprised them of his company's intentions. This has been denied by such circuit heads as Leonard Goldenson, president of American Broadcasting-Paramount Theatres, and by Si Fabian, president of Stanley Warner Theatres.

Yates' announcement met with strong opposition from many of the minority stockholders present at the meeting. Among other things, they pointed out that every producing company in the business was doing well, with the exception of Republic; expressed their dissatisfaction with the management's handling of the company's affairs; and demanded that the management hire competent people who know the motion picture business.

That Yates is seriously thinking of quitting the theatrical field is evidenced by his statement that the company is not signing up any more contract players, that present player contracts will expire within the year, and that the company is operating on a picture-by-picture arrangement. Moreover, he pointed out that the company was doing exceedingly well with its TV and laboratory operations, and that it could make a yearly profit of \$1,000,000 by merely renting out studio space.

The possibility that any film company may step out of theatrical production is, of course, to be deplored, for the product shortage is more acute than ever. In the case of Republic, however, the loss to exhibition should not be serious, for the company, ever since it started selling its old pictures to TV several years ago, has not been a dependable source of product supply, despite the grandiose statements made periodically by Mr. Yates to the effect that the company will produce the greatest number of top-budget pictures in its history, with budgets that will either double or triple the amounts it spent in prior seasons.

As a matter of fact, less than two months ago, in a four-page advertisement inserted in the trade press, Mr. Yates promised to deliver "week after week" throughout 1955 "the greatest number of top money productions in Republic's 20 years of picture making." He also added this personal statement: "My optimism for the future of motion pictures is expressed by putting more money into expansion and production at Republic in 1955 than at any time in the company's history."

But, despite Mr. Yates' statements and promises, the fact remains that the number of pictures released by his company over the past few years has been sparse, and their overall entertainment quality has been nothing to brag about.

To forestall a decision to withdraw from the theatrical market, Mr. Yates, in effect, is now telling the exhibitors that they must give his company's pictures more playing time and higher rentals. This paper feels confident that most exhibitors would be more than willing to comply with his request, provided his company delivers proper merchandise both in quality and quantity. Unless that can be done, it is doubtful if Republic's exit from the theatrical field will be a serious blow to the exhibitors, particularly among those who have not forgotten that it is the one film company, more than any other, whose TV activities have helped considerably to cut attendance at the theatres.

"Conquest of Space" with Walter Brooke and Eric Fleming

(Paramount, February; time, 80 min.)

This is one of those fantastic melodramas that will appeal primarily to those who enjoy science-fiction of the interplanetary brand. Photographed in Technicolor and centering around a rocket trip to Mars, undertaken from a man-made space station 1,000 miles above the earth, the plot, which deals with training and conditioning of the crew and with clashes in personalities, is pretty feeble dramatically. The picture, however, is given a fascinating quality by the highly imaginative sets and special effects, and by the fact that none of the action takes place on earth—all of it occurs in the space station, the rocket ship and on the planet Mars. The youngsters, in particular, should go for it in a big way. The color photography is excellent:—

For more than a year a group of Army volunteers, commanded by Walter Brooke, lead a fantastic existence on The Wheel, a man-made space station designed as a base for a rocket flight to the Moon. Second in command is Eric Fleming, Brooke's son, who wants to return to his bride on earth. Brooke, however, refuses to approve his transfer. When Brooke receives orders to fly to Mars instead of the Moon, he insists that the mission is too hazardous, but he reluctantly agrees to head the expedition when he is told that the purpose of the trip is to find raw materials to replace those vanishing from the earth. He blasts off for Mars in a rocket ship together with his son and three enlisted men. After an eventful flight, during which one of the men is killed by a falling asteroid while making repairs, they land on Mars. Meanwhile the death of the man had unnerved Brooke, who sees it as a sign of God's anger for having invaded His domain. He suddenly goes berserk, and Eric, in an effort to restrain him, accidentally kills him. Many months are spent on the desolate planet obtaining samples of raw materials, and on the day of the scheduled departure an earthquake threatens to destroy the ship. They manage to take off after several tense moments and roar earthward with a gratified feeling that space can be conquered.

It was produced by George Pal and directed by Byron Haskin, from a screenplay by James O'Hanlon, based on the book by Chesley Bonestell and Willy Ley. Family.

"Escape to Burma" with Barbara Stanwyck, Robert Ryan and David Farrar

(RKO, April; time, 86 min.)

This jungle adventure melodrama is handicapped by a hodge-podge story and by characters who are merely automations, manipulated by the author. But the jungle background, enhanced by the SuperScope process and fine Technicolor photography, is so beautiful and the action so swift that one's attention is held pretty tight all the way through. The popularity of the players should, of course, mean something at the box-office. The action takes place in the Burma jungle and centers around the efforts of Robert Ryan to escape arrest as a murderer. In the end, however, it comes to light that he is innocent. He is aided in his flight by Barbara Stanwyck, and the action gives them ample opportunity for several "hot" embraces. The direction and acting are adequate enough when one considers the limitations of the script:—

Barbara, mistress of a teak forest, is lonely until

Ryan makes his way to her isolated estate. He had fled from the police, who sought to arrest him for killing the son of Robert Warwick, a sort of Burma Rajah. Everything is peaceful until the arrival of David Farrar, a security officer, who poses as a buyer of elephants. Barbara sees through Farrar's pretense and compels him to admit that he had come there to arrest Ryan. A slug fired from Ryan's gun matches the murder bullet, which Farrar had in his possession. Ryan escapes and Farrar pursues him. Barbara, rather than have Ryan kill or be killed, persuades him to surrender to Farrar. Bandits attack the party and, thinking that Ryan is fellow-bandit, release him. He then secures a gun and routs the bandits. In the events that follow, Ryan escapes again only to be recaptured by Farrar, but complications arise when Warwick, who had learned of Ryan's whereabouts, sends soldiers to bring him in. The soldiers open fire on the party when Farrar refuses to surrender his prisoner, and Ryan, to save his companions from harm, surrenders on his own. As Warwick prepares to punish him, a witness turns up with conclusive evidence that Ryan had really been a close friend of his son and had shot him in self-defense after the young man, delirious with the plague, had gone on a shooting spree endangering the lives of those around him. Ryan, set free, looks to a new life with Barbara.

Benedict Bogeaus produced it, and Allan Dwan directed it, from a screenplay by Talbot Jennings and Hobart Donavan, based on a story by Kenneth Perkins. Family.

"The Eternal Sea" with Sterling Hayden, Alexis Smith and Dean Jagger

(Republic, no rel. date set; time, 103 min.)

Biographical of the naval career of Rear Admiral John M. Hoskins, this is a warm and sympathetic account of a dedicated man who distinguished himself in World War II and Korea, despite the loss of a leg in battle action. The picture's running time is somewhat overlong for what it has to offer, but it holds one's attention well throughout because of the effective direction and competent acting. Sterling Hayden is very good as the admiral. His mastering of an artificial limb, his determined fight against forced retirement and the manner in which he proves his exceptional ability, despite his physical handicap, are followed with keen interest by the spectator. Equally good is Alexis Smith, as his wife; the anguish she suffers because of her concern for his safety, and the sacrifices she makes to help him fight retirement, provide the proceedings with many a heart-tug. Worked into the story are some highly thrilling battle action scenes, which are made all the more exciting by actual war clips that have been blended with the staged action in expert fashion. The title, however, seems unattractive:—

When Hoskins, a relatively young captain, is given command of the carrier Hornet, his wife, Sue, stifles her disappointment over his not being kept in the states. The Hornet is sunk before he can take command, and Admiral Thomas L. Semple (Dean Jagger), his close friend, assigns him to training duty. In due time he is given command of the Princeton and boards the vessel on the eve of the Philippine invasion. The ship is sunk before he can assume his post, and during the battle he sustains a serious leg wound necessitating amputation. He obtains a room in a naval hospital overlooking the Philadelphia Navy Yard and watches the construction of the new Prince-

ton while mastering the use of an artificial limb. When a medical board rules that he must go into retirement, Hoskins bitterly opposes the decision and asks for a hearing. Realizing that retirement might have a serious effect on her husband, Sue, sacrificing her personal wishes, brings to his attention a naval ruling, quietly given to her by Semple, which states that no man disabled in combat can be retired without his consent. This ruling enables Hoskins to remain on active duty, and his happiness is complete when he is assigned as the first skipper of the new Princeton. His career zooms when he successfully pioneers the use of carrier-based jet planes, and further glory awaits him when the jets prove themselves in Korea. He is offered high naval honors, but declines them to work in a lesser capacity with wounded Navy men as living proof that no physical handicap can disable a man who retains his spirit.

It was produced and directed by John H. Auer, from a screenplay by Allen Rivkin, based on a story by William Wister Haines. Family.

"A Bullet for Joey" with Edward G. Robinson, George Raft and Audrey Totter

(United Artists, April; time, 85 min.)

A fair program crime melodrama, centering around an unsuccessful attempt by Communist spies to kidnap a Canadian atomic physicist. That it does not rise above the level of program fare is due mainly to the fact that the story is too complicated and talky, and the pace too sluggish. The names of Edward G. Robinson and George Raft should, however, be of some aid at the box-office. Robinson, as a detective-inspector with the Royal Canadian Mounted Police, and Raft, as a deported American gangster who is hired by the spies to do their dirty work, are competent enough in standard characterizations. The same may be said of Audrey Totter as Raft's reluctant "moll." Worked into the plot, which is set in Montreal, are several killings and some moments of high excitement, but these are not enough to overcome the general tediousness of the proceedings as a whole.

Briefly, the complicated story has Peter Van Eyck, a spy living in Montreal as a rare book dealer, masterminding a plot to kidnap George Dolenz, an atomic physicist, and spirit him out of the country. In Lisbon, one of Van Eyck's agents offers George Raft, a deported American gangster, \$100,000 to kidnap Dolenz. Raft accepts the offer, enters Canada as an emigrant, and ostensibly goes to work on a farm operated by the spy ring. There, Raft organizes his old gang, including Joseph Vitale, John Cliff and Bill Bryant, and sees to it that Audrey, his former girlfriend, joins him, despite her protests. Raft assigns Bryant to make a play for Toni Gerry, Dolenz's secretary, and orders Audrey to somehow meet and vamp Dolenz. Bryant seduces the unsophisticated Toni, obtains valuable information from her, and kills her when she becomes suspicious. Meanwhile Audrey succeeds in making Dolenz's acquaintance and really falls in love with him. Toni's death, as well as that of a constable, brings Robinson into the case, and different clues, coupled with information received from the FBI, lead him to suspect the guilty parties. In the involved events that follow, Raft kidnaps Dolenz and puts him aboard a freighter. Robinson, through clever police work, trails the kidnapped man to the freighter only to be captured himself. Alone for a few moments with Raft, Robinson convinces the

latter that he will not only be double-crossed but that he was playing a part in a plot that could destroy the world. Realizing the significance of the situation, Raft kills Van Eyck and frees both Robinson and Dolenz, but accomplishes this at the sacrifice of his life.

It was produced by Samuel Bischoff and David Diamond, and directed by Lewis Allen, from a screenplay by Geoffrey Homes and A. I. Bezzerides, based on a story by James Benson Nablo. Adults.

"Bedevilled" with Anne Baxter and Steve Forrest

(MGM, April; time, 85 min.)

Photographed in CinemaScope and Eastman color, this is a moody and somewhat tragic melodrama about a young man who, while studying for the priesthood, becomes involved with a frightened American girl, a cafe entertainer in Paris, whom he tries to protect from underworld killers seeking vengeance for a murder she had committed. It is a mildly engrossing tale that has some suspenseful moments, but on the whole it is given more to talk than action, making for a tedious pace that serves to wear down the spectator. Proficient performances are turned in by Anne Baxter, as the "shady lady" of the piece, and by Steve Forrest, as the young man who protects her and who is torn between his love for her and his desire to become a priest, but the story is so weighted down with gabby conversation that it fails to come through with any appreciable dramatic impact. The ending, which has Miss Baxter shot to death by the underworld, is tragic. The actual Paris backgrounds are fascinating, and the low-key photography is in keeping with the mood of the story:—

En route to a European seminary to prepare for the priesthood, Forrest stops over in Paris for a three-day holiday and sets out to have a look at the city. He becomes involved with Anne when he returns a religious medal that had dropped out of her purse. While he talks to her in her dressing room, police arrive and demand to know of her whereabouts that evening. She tells them that she had been with Forrest and, after they depart, explains to the young man that she had been having trouble with a labor permit. Forrest escorts her to her apartment and, in a quick succession of events, finds himself accosted by Maurice Teynac, an underworld character, and two of his thugs, while Anne flees from the apartment. When he regains consciousness, Forrest locates Anne hiding in Napoleon's tomb, where she explains that Teynac wanted to kill her because she had witnessed a murder. He takes Anne to a hideout in Montmartre after she convinces him that she cannot go to the police. While trying to figure a way out of her dilemma, both fall in love. She is stunned, however, when she learns that he is studying for the priesthood. She confesses her sordid past and reveals that she had been in love with Teynac's brother, only to discover that he was a married man. She had shot him in self-defense when he tried to stop her from leaving him. When Teynac and his men surround their hideout, Anne and Forrest escape over the Paris roofs and find sanctuary in a church. Forrest falls asleep while guarding her, and Anne, realizing that their love can only bring disaster to him, walks out of the church and is promptly shot down by Teynac. Forrest rushes to her side and leads her in a prayer before she dies in his arms.

It was produced by Henry Berman, and directed by Mitchell Leisen, from a story and screenplay by Jo Eisinger. Adults.

INTELLIGENT HANDLING OF A TOUCHY PROBLEM

MGM's "Blackboard Jungle," which deals with juvenile delinquency in a big city high school, is proving to be a top box-office attraction in its opening engagements throughout the country. The picture, as most of you no doubt know by this time, has stirred up considerable controversy among educators, newspaper people and others.

Those who are against the picture label it as a distorted and grossly exaggerated depiction of juvenile delinquency in schools, one that reflects unfairly on the ability of teachers to control students and that may very well cause some youngsters to imitate the ruffianism and crime shown in the film.

Those who are for the picture, look upon it as forceful entertainment and, as pointed out by the *New York Daily News*, one that "gives the honest, slam-bang lowdown on the junior punks and electric chair candidates who have been permitted to make a shambles of some U.S. high and vocational schools."

Needless to say, this raging pro and con argument has focused attention on the picture and is no doubt of inestimable aid at the box-office.

Since many school authorities do not feel too kindly toward the picture, however, its booking may present a problem to some exhibitors. In this regard it is interesting to note how the RKO Theatre in New Brunswick, N.J., handled the problem after the local school authorities expressed concern upon learning that the picture had been booked into the theatre.

To maintain cordial relations with the educators, a meeting was held with them and everybody was happy when it was agreed to run a special trailer at the conclusion of each showing, worded as follows:

"TO OUR PATRONS!

"The school and situations you have just seen are NOT to be found in this area!

"We should all be proud of the facilities provided for OUR youth by the Public Schools of New Brunswick and the Middlesex County Vocational and Technical High Schools.

"We suggest a visit to any of the fine schools in our city and county!

"Your interest will be cordially welcomed!"

The use of this trailer is a very fine idea, and HARRISON'S REPORTS would suggest to MGM that it provide all exhibitors booking the picture with such a trailer. Since it would be too costly to make special trailers mentioning the names of specific towns, cities and schools, the wording of the third paragraph could be changed to the following: "We should all be proud of the facilities provided for OUR youth by the schools in our community." In that way the trailer will be suitable for all situations.

FURTHER EVIDENCE THAT RKO WILL NOT SELL TO TV

The announcement by RKO that it is reissuing five of its old top productions, including "The Informer," "Berlin Express," "Bringing Up Baby," "I Remember Mama" and "The Big Street," should put to rest for good the recurrent rumor that the company's backlog of films is being considered for sale to television.

These past hits are pictures with top names, such as Cary Grant, Katharine Hepburn, Robert Ryan, Lucille Ball, Henry Fonda and Irene Dunne, and could easily command high fees for TV showings. But, as it has been doing with other films from its library, RKO prefers to reissue them on the large theatre screen rather than the small TV screen.

Howard Hughes, who controls the company, has given indication that he is now interested in releasing more RKO pictures. This is evidenced by the changes he has made in "French Line" and "Son of Sinbad," which has been receiving considerable attention in the national magazines for the past one and one-half years, so that both have received Production Code approval. Although "French Line" has already played many theatres, the Code Seal will now permit more theatres to book it. "Sinbad" will be made available to the country's exhibitors beginning May 28.

In addition, a recent release schedule announced by J. R. Grainger, the company's president, lists seven features, all in color, for distribution between now and the middle of July. And seven more are currently in preparation for scheduled release by the end of the year.

All in all, it appears as if the Messrs. Hughes and Grainger, as well as the independent producers whose films RKO is releasing, are acutely aware of the exhibitors need for more product and are doing something about it.

THE NEW CHAMPION

In our March 12 issue we published a letter from Irving C. Ackerman, a San Francisco exhibitor, in which he boasted that he had a complete file of HARRISON'S REPORTS since July 1, 1933.

Not to be outdone by this boast, Mr. R. N. Hurt, general manager of the Alger Theatres, Peru, Ill., advised us (March 26 issue) that he can beat Mr. Ackerman's record, for he has a complete file dating back to 1928.

Now it is Mr. Hurt who must take a back seat, for Mr. F. J. Lundholm, owner of the Eagle and Lyric Theatres in Swift Current, Saskatchewan, Canada, has sent us the following communication:

"Just to let you know that we have a complete file of your REPORTS from May 3, 1924. We just couldn't do without it."

Candidates to dethrone Mr. Lundholm are welcome, but any who claim to have a complete file of the REPORTS dated before July 1, 1919 will be disqualified, for it was not until that date that the first issue of HARRISON'S REPORTS saw the light of day.

CHECK YOUR FILES FOR MISSING COPIES

Now and then your copy of HARRISON'S REPORTS is either lost in the mails or mislaid in the office but you are not aware that it is missing until you look for some information you need immediately. In such a case you are greatly inconvenienced.

Why not look over your files now to find out whether a copy of an issue or two issues is missing? A sufficient number of back issues is kept in stock for such an emergency. All such copies are furnished to subscribers on request, free of charge.

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AN OVERDUE BUT WELCOME CHANGE OF POLICY

In a reversal of policy that is no doubt looked upon with dismay in distributor circles but with elation in exhibitor circles, the Theatre Owners of America issued a blistering statement last weekend in which it sharply attacked distribution for its imposition of unbearable film rentals and "inequitable conditions of licensing" pictures, and in which it demanded that the proposed industry roundtable conference be held immediately, without waiting for agreement on an arbitration system.

The firm position now taken by TOA is identical with that taken by National Allied, thus creating a solid exhibition front on a national basis in the demand for remedial measures to preserve the exhibitors in business.

The TOA statement, which was titled "A Call to Action," and which is without a doubt the strongest blast against distribution ever issued by that organization, had this to say:

"The officers and members of the Board and of the Executive Committee of TOA have viewed with increasing alarm the devastating and precarious position of exhibitors large and small. These conditions have been brought about by the unreasonable and unbearable film rentals and the inequitable conditions of licensing being demanded by distribution. Distributors, operating as they are, in a seller's market, have refused to listen to the sincere and justifiable complaints of exhibitors everywhere. Nothing seems too much or too unreasonable to demand. Coupled with this is distribution's apparent indifference to the welfare of exhibitors. Exhibitors were lulled into complacency by distribution statements such as that of Mr. Al Lichtman at the 1954 TOA Convention when he said:

"We should and must work together cooperatively and honestly and we should not seek to profit at each other's expense. Our profits should only be earned jointly from the public."

"Mr. Lichtman pointed out at that time, as have other distributor representatives pointed out at other times, that it is the duty of a sales manager to distribute and to sell his company's pictures on a fair and square basis. We ask: what is fair and square about a minimum of 50%? What is fair and square about distributor demands for prohibitive film rentals that prevent exhibitors from earning a fair return? What is fair and square about the failure of distributors to recognize the forces now threatening extinction to exhibitors?

"Distributors' profits are greater than ever. Yet they continue ruthlessly on their gouging ways. They either do not know, or do not care to know, that every successful revolution of importance was accomplished by a handful of men. That will be the story in this industry if the distributors do not awaken from their dreamworld and take heed of the justifiable complaints of their customers.

"TOA was pleased to learn, some months ago, that distribution was planning to call an industry conference to consider and to discuss industry grievances. When Mr. Lichtman thereafter announced that the calling of the conference would be held up until such time as an arbitration system had been completed and approved, our President,

Mr. E. D. Martin, agreed with him because TOA felt that the completed plan would give the industry conference a solid basis from which to work. But our decision to go along with a waiting period was based on Mr. Lichtman's statement at the same 1954 Convention:

"...we have agreed with the committee of exhibitors representing several exhibitor groups on everything but one point.

"...I am sure that as soon as we are able to meet again — which we plan to do in the very near future — we will be able to resolve that one point."

"We have learned that what Mr. Lichtman said was not so; that much more than one point separated the thinking of exhibition and distribution.

"We now believe that it is the purpose and intention of distribution to keep the scope of arbitration and the avenues of relief as narrow as possible. While our area of agreement is wide, it is nevertheless true that the road ahead leading to completion is far and long, and due to no fault of exhibition. In fairness to our membership, and to all exhibitors everywhere, we can no longer hold the position that the completion of an arbitration system must precede the industry conference. It is now untenable. The crucial times and the crying need for relief dictate that the industry conference be held immediately, and that a constructive program of relief result from it. We dare not sit idly by and permit the distributors to drive exhibitors, and themselves, out of existence.

"We hasten to state that no part of our present statement should be taken to mean that our interest in an industry system of arbitration is any the less keen. But first things come first! What is needed now, more than anything else, is immediate and substantial relief from the inequitable conditions of licensing, and from the outrageous and prohibitive rentals being demanded by distributors. Not only have these conditions and terms made it difficult for exhibitors to make a reasonable return on their investments, but they have prevented the accumulation of exhibitor capital reserves so that newer and improved theatres might result.

"It is not possible to think of an industry, other than the motion picture industry, wherein the sources of supply display such indifference and such callousness toward its customers!

"And so to repeat, it is our best judgment that negotiations for arbitration continue with sincerity of purpose and with a keen desire for accomplishment, but that the calling of the proposed industry conference be no longer conditioned on the completion of that plan; that the industry conference be called forthwith with the express intention in distribution to evolve formulae for substantial relief. To do any less is to drive harried and overburdened exhibitors into desperate acts, which they and the entire industry may well regret in the foreseeable future.

"The TOA and its predecessors have been peace-loving people. Each administration has dedicated itself to long-view thinking based on the philosophy that this is an interdependent industry. That philosophy, however, is a two-way street, and it is obvious now that distribution has not

(continued on back page)

"Violent Saturday" with Victor Mature, Richard Egan and Stephen McNally

(20th Century-Fox, April; time, 90 min.)

Taut and exciting melodramatic fare is served up in "Violent Saturday," a unique thriller that may very well catch the public's fancy and prove to be a box-office surprise. Superbly photographed in Cinemascope and Deluxe color, the story, which includes several interesting sub-plots, is concerned mainly with the preparation and execution of a bank robbery in a small, modern mining community. As the three thugs who commit the crime lay their plans, the plot develops, scene by scene, into a skillful exercise in suspense, reaching a nerve-tingling climax with the commission of the robbery, the escape, and the violent deaths met by the thugs at an isolated Amish farm, where they tangle with the courageous foreman of a local copper mine, and with the peace-loving Amish farmer, who seeks to protect his family. The battle at the farm will long be remembered by movie-goers as one of the most violent and sensational such scenes ever filmed. In some respects the story is too contrived and depends on the long arm of coincidence, but the production as a whole has been handled with such sound craftsmanship that credence is lent to the happenings that coincide.

The action takes place within a period of twenty-four hours and opens with the arrival in town of Stephen McNally, J. Carrol Naish and Lee Marvin, three gangsters with a "perfect" plan for robbing the local bank. While the trio proceed to "case" the layout, sub-plots introduce the following characters: Victor Mature, foreman of a local copper mine, who is disturbed by the behavior of Bill Chapin, his little son, who was disillusioned because his father had served his country at the mine during the war and not as a combat hero; Richard Egan, son of the mine company's owner, who is unhappily married to Margaret Hayes, a nymphomaniac who cannot resist the advances of whatever man happens to be around; Virginia Leith, a nurse at the mine, who befriends Egan and understands his excessive drinking; Tommy Noonan, the bank manager, a love-starved "Milquetoast" character, who is so fascinated by the sexy-looking Virginia that he resorts to "peeping Tom" activities; and Sylvia Sidney, the town librarian, who steals the purse of a patron in order to pay a bank loan. In the course of events, Egan and his wife decide to start a new life together and, in preparation for a second honeymoon, she goes to the bank to pick up traveller's checks. Meanwhile, the thugs set their robbery plans in motion by kidnapping Mature in order to use his car. They take him to an isolated farm owned by Ernest Borgnine, an Amish farmer, and tie him up along with Borgnine and his family. They return to town to rob the bank and, in the ensuing violence, kill Margaret, rob Sylvia of the money she had stolen and wound Noonan. Escaping to the farm, the gangsters find that Mature had overpowered the guard they left behind. In a fierce exchange of gunfire, Mature kills McNally and Naish while Borgnine kills Marvin with a pitchfork in order to save his family as well as Mature. It ends with Mature a hero in the eyes of his son, and with Egan finding solace over his wife's murder in the love and understanding of Virginia.

It was produced by Buddy Adler, and directed by Richard Fleischer, from a screenplay by Sydney Boehm, based on the novel by William L. Heath. Adults.

"Dial Red O" with Bill Elliott, Keith Larsen and Helene Stanley

(Allied Artists, Mar. 13; time, 63 min.)

A very good program picture. It has been so well directed and acted that the characters are believable in whatever they do. Their actions ring true. Although the story is not too pleasant, it holds one's attention tight throughout. One is in sympathy with Keith Larsen, who is shown hunted for a crime he did not commit. One realizes, however, that his innocence will be established. Helene Stanley does well in her part as the faithless wife. The clues that give the sheriff's men the hint that the murder had been committed by Paul Picerni are not so clear, but this defect may be attributed to dramatic license. Bill Elliott does fine work as a lieutenant in the sheriff's office, but the exhibitors who play the picture should make it clear to their patrons that it is a modern-day melodrama and not a western. There is no comedy relief:—

Keith Larsen, heroic young veteran of two wars in the Pacific, is sent to the psychiatric ward of a veterans' hospi-

tal for treatment. When he receives word that Helene Stanley, his wife, is divorcing him, he escapes with the idea of reaching her and making her change her mind. His escape touches off a wide manhunt, with the authorities fearful lest he become violent and murder Helene. The sheriff's deputies are headed by Bill Elliott and Robert Bice. For more than a year Helene had been having an affair with Paul Picerni, a realtor, who had been a judo expert in Larsen's old Marine outfit. Helene insists that Picerni divorce his wife and marry her, but when he refuses she becomes furious and threatens him. Angered, Picerni uses his judo knowledge to murder her and then tries to set up a tight alibi, throwing suspicion on Larsen, who soon finds himself arrested and held on suspicion of homicide. Convinced the Picerni had committed the murder, Larsen escapes from his cell and goes to Picerni's home. Picerni, advised of Larsen's escape, is warned to be cautious. He starts shooting at Larsen when he arrives, but the sheriff's men, who had reason to suspect Picerni, reach the scene in time to prevent Larsen from killing him. Assured by Elliott that he does not want him but Picerni, Larsen surrenders his gun. Picerni is arrested.

Vincent M. Fennelly produced it, and Daniel B. Ullman wrote and directed it. Adults.

"The End of the Affair" with Deborah Kerr, Van Johnson and John Mills

(Columbia, May; time, 106 min.)

The great majority of picture-goers, including class patrons, will derive greater pleasure attending a funeral than attending a performance of this heavy and moody British-made drama, for it centers around a friend having an affair with his friend's wife, with both lovers becoming extremely unhappy when the heroine falls into a state of spiritual confusion. Moreover, it is so excessively talkative that one becomes weary watching the story unfold. The tone is "downbeat" all the way through; there is not a cheerful moment anywhere in the action. A distasteful point is reached when the hero, consumed with unwarranted jealousy, hires a private detective to watch the movements of the heroine. A lengthy repetitive flashback toward the end of the overdrawn tale only adds to one's weariness. Both Van Johnson and Deborah Kerr are capable performers, but both appear to have been "sunk" in this heavy drama and their efforts to make something meaningful of their roles do not succeed. The photography is in a low key:—

In war-time London at the height of the "blitz," Johnson, a successful author, attends a party given in the home of Peter Cushing, a minor government official, in the hope of gathering material for his next book. He meets Deborah, Cushing's neglected wife, and both feel a mutual attraction. One meeting leads to another and they soon fall madly in love. Johnson, however, begins to distrust Deborah in the belief that she did not love him but merely tolerated him. When Cushing leaves on a business trip, the lovers decide to spend their time together in Johnson's flat. A bomb strikes the building during an air raid, and Johnson, knocked unconscious, is pinned beneath some heavy timber. Deborah, thinking he is dead, prays to God and vows that she will never see Johnson again if his life is spared. She is shocked when Johnson recovers consciousness and walks into the room. She abandons him without explaining the reason, and he suspects that she wanted him dead in order to end their sordid affair. He decides to forget her. After the war, Johnson again meets Cushing and finds him troubled over Deborah's strange moods and her desire to go out for walks alone. Suspecting another man in her life, Johnson hires John Mills, a private detective, to watch her movements. He is beside himself when Mills reports that she had been visiting Michael Goodlife. In a fit of jealousy, he reveals this information to Cushing. Meanwhile, Deborah had decided to leave her husband to go back to Johnson, but when Cushing comes home bewildered and distraught, her own understanding of human unhappiness moves her to remain with her husband. Through a diary the detective had obtained from Deborah's home, Johnson learns about her vow to God and discovers that Goodlife was an atheist from whom she had sought advice. He realizes also that she had been through a spiritual emancipation and that he had done her an injustice by suspecting her, but his belief in her comes too late, for she dies prematurely from an illness.

David Lewis produced it, and Edward Dmytryk directed it, from a screenplay by Lenore Coffee, based on the novel by Graham Greene. Adults.

"Strange Lady in Town" with Greer Garson, Dana Andrews and Cameron Mitchell

(Warner Bros., May 28; time, 112 min.)

An entertaining, though somewhat overlong, outdoor melodrama, centering around the adventures of a woman doctor who sets up a practice in Sante Fe, during the frontier days of 1880. Photographed in CinemaScope and WarnerColor, the story, which deals primarily with the opposition she encounters from the opinionated local male doctor who resents her intrusion yet falls in love with her, moves along at a slow pace during the first half, but it picks up speed and excitement in the second half, where the heroine's wayward brother becomes involved in cattle rustling and a bank robbery before he is ambushed and killed by a sheriff's posse. Greer Garson is effective as the woman doctor, and so is Dana Andrews as her two-fisted professional rival. Miss Garson's work in a mission hospital operated by the local priest provides the story with a number of human interest situations. There are good touches of light comedy here and there. The outdoor backgrounds, enhanced by CinemaScope and the fine color photography, are a delight to the eye:—

To be near Cameron Mitchell, her brother, a lieutenant in the U.S. Cavalry, and to get away from the prejudices of medical men in Boston, Greer comes to Santa Fe to set up a practice. She is given a warm welcome by the friendly Mexican peons and by Walter Hampden, the town's kindly priest, but Andrews, a widower, and the only other doctor in town, openly shows his disdain at the idea of a woman doctor. A strong friendship develops, however, between Greer and Lois Smith, Andrews' teen-aged daughter. Greer and Andrews clash personally and professionally when she begins treating his patients in a primitive mission hospital built by the priest, but he falls in love with her just the same and in his aggressive fashion tries to overwhelm her. She forgives his past arrogance when he arranges a surprise birthday party for her, and agrees to marry him, but a clash over advice she gives to one of his patients disrupts the wedding plans. Complications arise when Mitchell, caught by the Army in a stolen cattle deal, escapes to evade court martial and becomes the head of an outlaw gang. He and his men hold up a bank during a fiesta, and in the excitement that ensues accidentally kill the priest. The gang is tracked by a sheriff's posse to an abandoned ranch house, where all, including Mitchell, are killed in the gun battle that follows. Some of the townsfolk, resentful of Greer's boldness in practicing medicine, use her brother's criminal activities to arouse anger against her. A mob gathers outside her home to demand that she leave town. Andrews rushes to the scene, brushes the ringleaders aside, and castigates them for their attitude. He then announces that Greer is going to become his wife and drives off with her as the mob's anger softens.

It was produced and directed by Mervyn LeRoy, from a story and screenplay by Frank Butler.

Family.

"Cell 2455, Death Row" with William Campbell

(Columbia, May; time, 77 min.)

Supposedly biographical of the criminal career of Caryl Chessman, the convicted rapist who, through a series of legal moves, has successfully delayed his execution in San Quentin for the past six years, this crime melodrama is a vicious account of his exploits. The picture has been produced on a modest budget and is of program quality, but it may do better than average business by reason of the wide publicity given to the case in the nation's press. The story, which covers Chessman's criminal career from the time he became a hoodlum at the age of fifteen, unfolds in a series of flashbacks and depicts the numerous robberies and other criminal acts in which he was involved. Emphasis is laid on the sordid aspects of his exploits, such as the hold-up of a house of ill repute, complete with "ladies of the evening." Played up also is the depiction of brutal attacks on couples parked in deserted spots, with the plain inference that the girl in each case is assaulted. The attacker is not identified to the audience, and William Campbell, who portrays Chessman, denies throughout that he had committed these attacks, despite the weight of circumstantial evidence against him. The one redeeming thing about the picture is that it does not attempt to win sympathy for the incorrigible youth. All in all, it is grim stuff, and hardly suitable for theatres that cater to the family trade.

With his execution in the gas chamber but a few hours away, Campbell's wasted life flashes before his mind. He recalls that his family's poverty had provoked him into stealing groceries. His next criminal step—stealing a car—was motivated by a desire to get a date with a teen-aged moll. She had introduced him to her gang, and within a year, though only seventeen, he had become the gang's leader, taking part in every kind of crime, from auto theft to armed robbery. After a term in reform school, he had reorganized his gang and life proved to be one thrill after another until he was caught again and sent to San Quentin for a long stretch. He had engineered a transfer to the Honor Farm at Chino, from which he had escaped at the first opportunity. His freedom, however, was shortlived, for he was captured the first night out and sent to Folsom Prison for four years. Upon his release, he organized a new gang, and this time resorted to holding up gambling houses and other places of vice. The gang had split up when the underworld got after them and they went their separate ways. Meanwhile a so-called "Red Light Bandit" had terrorized the Los Angeles area by his attacks on women, and different victims had identified him from photographs as their attacker. He protested his innocence when picked up by the police and, when leading criminal lawyers refused to handle his case, he became his own lawyer, but he was found guilty and sentenced to death in 1948. During the next six years, his self-acquired knowledge of the law had saved him from execution three times. As Campbell's thoughts come back to the present, he receives word that he had won another stay of execution.

It was produced by Wallace MacDonald, and directed by Fred F. Sears, from a screenplay by Jack DeWitt, based upon the book by Caryl Chessman. Strictly adult fare.

"The Looters" with Rory Calhoun, Julie Adams and Ray Danton

(Univ.-Int'l, May; time, 87 min.)

A moderately interesting melodrama that does not rise above the level of program fare. It is not a pleasant entertainment, for it centers around a struggle for \$250,000 found in a plane wreck, with one friend turning against another friend for possession of the money. One can find no pleasure in seeing a supposedly loyal friend make such a switch. There is some suspense in that throughout most of the action the faithless friend and another greedy survivor hold the other survivors under control by threatening to shoot any one who would not obey their orders, but the melodramatics are unconvincing and the pace too sluggish to hold one's interest tight. In its favor is some impressive mountain scenery and several mountain climbing thrills, but these are not enough to overcome the uneven script and the lack of forceful direction. There is no comedy relief. The photography is very good:—

Rory Calhoun, an expert mountaineer, and Ray Danton, his former war buddy, learn of a plane crash and set out to reach the wreckage for possible survivors. When they reach the wreck, they find four survivors, including the badly injured pilot; Julie Adams, a flashy model; Frank Faylen, a retired Navy petty officer; and Thomas Gomez, supposedly a financier but really only a bank clerk. In the plane's wreckage, Gomez finds a tin box containing \$250,000 in currency. He hides the box, but when he inadvertently reveals his find, Danton lays plans to get hold of it, and makes a deal with Gomez to share the loot. By obtaining possession of the party's only two rifles, they force Calhoun to lead them out of the mountains. Calhoun realizes that he and the others will be murdered as soon as they reach safe terrain, and, knowing that the Army was about to conduct target practice in an area nearby, schemes to lead the party to that area. Danton kills the injured pilot whose condition was delaying the escape, and he disposes also of Gomez after a disagreement. When the group reaches what appears to be safe ground, Danton makes plans to murder the others only to be startled by a salvo from a mountain battery, just beginning its target practice. Before Danton has a chance to recover his composure, Calhoun jumps on him and the two engage in a fierce struggle. Successive salvos come nearer and nearer to the struggling men. Calhoun finally succeeds in knocking Danton unconscious and taking cover just as a final salvo lands on the spot where Danton had fallen, obliterating him.

Howard Christie produced it, and Abner Biberman directed it, from a screenplay by Richard Alan Simmons, based on a story by Paul Schneider.

It is hardly a picture for the family.

recognized that philosophy, or, having recognized it, has refused to go along with it. It is now, therefore, for distribution to choose the road: along one lies peace, harmony, and the greatest good for the greatest number; along the other lies strife, jungle warfare, and chaos. We prefer the former, by all means, but we shall have the courage to accept the latter if that is distribution's challenge.

"The time for calling the all-industry conference is now!"

Up to this time, the TOA has been following a "friendly approach" policy in its efforts to make the distributors see the error of their ways, but the blistering statement it has issued makes it apparent that the organization has finally come to the realization that such an approach, though idealistic, is completely ineffectual in practice. And the proof of it is the fact that, while TOA has patiently cooperated with distribution over the past eleven months in an effort to formulate an arbitration system that would offer a speedy and effective means by which exhibitors may settle many of their grievances, other than the question of film rentals, the distributors have not only kept the scope of arbitration and the avenues of relief "as narrow as possible," but, during these negotiations, they have done nothing to curb their oppressive practices and have, in fact, become even more unreasonable in their demands, with the result that more theatres are on the verge of failure today than there were at the start of the arbitration negotiations.

It is unfortunate, of course, that so many precious months were lost before TOA came to the realization that the time had come to take a more militant stand in dealing with distribution, but it is to the credit of the present TOA leadership that it recognized the need for an immediate change in policy.

The friendly cooperation it has received from TOA has enabled distribution to dilly-dally on finding ways and means by which the exhibitors may receive the relief they need in order to remain in business. But now that the organization has created a solid exhibitor front by lining up with National Allied in the demand for an immediate industry roundtable conference, the best thing that the distributors can do is to set up such a conference without farther delay.

Merely setting up such a conference, however, will not be enough. The distributors must be prepared to come to such a meeting with a real conciliatory spirit, expressing their readiness to make substantial concessions in order to alleviate the precarious position of the exhibitors. Unless they do so, they may find that TOA will carry its new militant attitude a step further by joining the Allied move for Government regulation of the business.

In short, if the distributors will not grant the needed relief voluntarily, the exhibitors who are threatened with extinction will have no alternative but to seek such relief by legislative means, even though such a step is distasteful to the great majority of them.

A PROJECTIONIST TAKES EXCEPTION

Dear Mr. Harrison:

With reference to the article in HARRISON'S REPORTS dated March 19, 1955, entitled "Backward Showmanship," I, as a projectionist, am in complete disagreement.

The management of the theatre where I am employed, and myself, feel that a CinemaScope trailer would be a better seller of pictures than a 2-D trailer but that the expense and inconvenience of trying to screen one during a 2-D program far outweighs the benefit that would be gained.

For instance, our theatre contains about 900 seats and we have one of the best CinemaScope set-ups I have seen to date; full 4-track stereophonic sound and large curved screen. Our standard picture, screened at 1.66-1 ratio, occupies the center of the screen. Masks of wood frame and black cloth are moved in to mask the sides of the picture.

They hook over the top of the screen frame and can only be moved manually. When screening our regular pictures we open the curtains so that only the screen and about half of the black masking shows on each side. (The masks are each about 2' wide.) Both the manager and myself feel, after experimenting, that an unmasked picture in the middle of a large CinemaScope screen has a very crude untheatrical appearance similar to a hastily thrown-up portable 16mm program in a hall with the picture not fitting the screen!

When we are showing a CinemaScope feature we remove the masks of course, but the only time the picture is not masked on the sides is during the 2-D short subjects. This is bad enough, but Mr. Lichtman would have us have an unmasked screen during the whole 2-D program so that we could run one 2 or 3 minute CinemaScope trailer!

Granted, Mr. Lichtman and HARRISON'S REPORTS, a projectionist can easily change lenses during a program of standard films also aperture plates, and go to a great deal of trouble and other complicated figuring in order to set up the second machine for running a CinemaScope trailer. Please remember many booths in our smaller communities employ only one man. Mine falls into that category. However, we can figure out how to do it and put on the private act of a speed contortionist in order to carry it out if necessary.

So far I have only considered using an anamorphic trailer with an optical sound track but we are set up to run 4-track stereophonic sound because we are so equipped. I gather from HARRISON'S REPORTS that we should run 4-track stereophonic trailers. Now, anyone familiar with CinemaScope and 4-track stereophonic sound knows that the CinemaScope picture is not placed on the film in the same place as the 2-D picture and that it is necessary to move the projectors to the right when setting up for CinemaScope. There are very few machines with swivel bases and those projectors are quite heavy to move across the booth floor to get in the right position for proper screening. It is necessary for me to do this every time I set up for CinemaScope and, of course, I have to move them back in order to run a regular 2-D program. I feel that it would be asking an awful lot of any projectionist to do this just to screen a 2 or 3 minute trailer! Of course we could leave the machines in the CinemaScope positions all the time but then our 2-D feature and shorts would never be shown in the center of the screen, but slightly to the right. We couldn't even mask the sides of the picture with the curtains evenly as our curtains close in the middle of the screen in an even, showmanship-like manner.

Then to switch from optical to magnetic sound has its problems. In my case it involves running across the booth to my amplifier rack, then back again to check focus control curtains, etc. This is not so bad when you are going in or out of a CinemaScope feature that will run over an hour, but all this for a small trailer or two? Well!

Of course with movable masks controlled from the booth and other fancy equipment some of these problems could be met, but as I stated at the beginning of this letter, it would be expensive and most inconvenient for a small theatre. Much more practical to run a 2-D trailer, don't you think? —BERNARD L. SARGENT, Projectionist, Strand Theatre, Key West, Fla.

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THE TENSE INTRA-INDUSTRY RELATIONS

Sparked by the scathing statement issued last week by the Theatre Owners of America, in which it joined National Allied in demanding that distribution set up an immediate industry roundtable conference, distributor-exhibitor relations continued to seethe at a turbulent boiling point this week, with the following developments:

1. Issuance of a statement at the weekend by Al Lichtman, 20th Century-Fox's director of distribution, in which he rejected the idea of by-passing arbitration to call a roundtable conference now.

2. A joint meeting held this Wednesday in Chicago between a committee representing TOA and one representing National Allied, with both groups jointly extending an invitation to the presidents of all the film companies to a top-level industry conference on May 24 in New York "to discuss and act upon the pressing and acute problems of exhibition."

3. A statement by Harry C. Arthur, Jr., head of the Southern California Theatre Owners Association, that his organization is no longer interested in the arbitration negotiations because "nothing will come of it."

Mr. Lichtman, who issued his statement from Hollywood, had this to say:

"The remarks attributed to the president of TOA in Monday's trade papers, which just reached me, caused me great personal distress. I have now seen the full text of this statement and I am more deeply concerned than ever for the welfare of the industry. Vicious attacks on producers and distributors and dire threats of one kind of action or another cannot create the kind of atmosphere in which an intelligent, fair-minded, open discussion of matters of industry concern and interest can take place.

"I think also that it is high time that the facts be stated without the varnish of poison and prejudice and threat.

"A plan of arbitration has been the subject of intense, sympathetic and serious consideration for some time. Both sides have thus far acted in good faith. Sure, there have been differences of opinion on matters which have required thoughtful consideration for solution, but the goal is in sight. Arbitration has and should receive priority at all times. At no time during the meetings or discussions on arbitration has there been any difference of opinion between exhibitors and distributors attending these meetings on the fact that film rentals were not to be an arbitrable issue.

"In response to certain inquiries, I, acting on my own behalf and without consultation with any other representative of distributors, suggested a conference of distributors and exhibitors to discuss industry problems. When I approached the sales managers of the other distributors, they agreed that such a meeting might be productive of good but only on the distinct understanding that no meeting was to be held until the plan of arbitration had been finalized. It was also made clear that at such an industry conference individual policies of any company were not appropriate subjects of discussion. Specifically, film rentals of the various distributors was not a subject of discussion at such a public meeting.

"The negotiating committee representing exhibitors, and including the TOA members of this committee, agreed that no roundtable conference should take place until the discussions on arbitration had been resolved one way or the other. There was never any doubt in anybody's mind but that the plan of arbitration then being worked on would ultimately be agreed upon.

"The latest attempt to by-pass arbitration and to have a roundtable conference at which the principal item of discussion would be film rentals and the sales policies of the individual companies is contrary to the expressed purposes of such a conference.

"I know that no company can participate in a discussion of its film rentals and its sales policies in the presence of other distributors. There are certain matters, the responsibility for which, rests on each company for decision in its own company, without consulting or advising with any other company. Decisions in regard to production and sales and film rental policies come within this category.

"Until there is a complete understanding on what matters are appropriate for discussion at a roundtable industry conference, and until such time as the atmosphere is cleared of name-calling, vituperation and threat, I must sadly conclude that it would serve no purpose to call such a conference.

"In the meantime, every effort should be made to bring to a fruition the arbitration plan and I shall do my share to see that this is done."

Lichtman's rejection of an immediate roundtable conference was, of course, deplored by exhibitor leaders of both Allied and TOA.

E. D. Martin, TOA's president, issued this statement in answer to Lichtman:

"The 'Call to Action' statement of TOA issued last week speaks for itself, and is as appropriate and sincere now as it was when it was issued. Nothing in Mr. Lichtman's reply calls for any revision in the TOA statement or position."

According to a report in *Film Daily*, Rube Shor, National Allied's president, characterized Lichtman's action as "a disservice to the industry," and stated that "it will bring about exactly what he doesn't want to have happen." Shor charged that Lichtman had reversed the position taken by him when he first proposed a roundtable meeting, and maintained that, originally, nothing was said about holding the roundtable talks after the arbitration job was done.

Referring to Lichtman's declaration that film rentals would not be an appropriate subject for discussion at a roundtable meeting, Shor wanted to know what else such a meeting would be expected to deal with in view of the fact that rentals hold the key to all the exhibitors' difficulties.

Another comment on Lichtman's statement was Abram F. Myers, Allied's board chairman and general counsel, who was quoted in *Motion Picture Daily* as predicting that the exhibitor organizations would remain united in their opposition to the "high-handed" policies of the film distributors.

(Continued on back page)

**"Kiss Me Deadly" with Ralph Meeker,
Albert Dekker and Paul Stewart**

(United Artists, May; time, 105 min.)

Based on Mickey Spillane's best-selling novel of the same name, "Kiss Me Deadly" has all the elements that typify Spillane's writings — violence, sadistic killings, brisk action and plentiful sex. The running time is much too long for what it has to offer, and one finds it difficult to either follow the involved plot or comprehend the obscure motivations of the different characters. Despite these shortcomings, however, it should easily satisfy those who like their melodramas tough, tense and torrid. Ralph Meeker, who portrays the part of Mike Hammer, the redoubtable private detective, is competent in the role. As he goes about the business of investigating the brutal murder of an hysterical, half-naked blonde, the spectator is kept on edge because of his encounters with numerous unsavory characters, including, thugs, racketeers and several beautiful but dangerous women. But it is not until the closing reels that the spectator learns, in an obscure way, that the involved doings were tied in with the theft of a radio-active element from the Government. All in all, the picture packs enough punch and excitement to warrant strong exploitation wherever the previous Mickel Spillane stories have proved popular.

The picture opens with Meeker giving a lift in his car to a distraught blonde who stops him on the highway and who explains that she had escaped from a mental institution, in which she had been confined by a gang of thugs who feared that she knew too much about their activities. Shortly thereafter, both are waylaid by mysterious characters, who force them over a cliff in the car after torturing them. The young woman dies, but Meeker manages to survive his injuries and sets out to find the killers and to solve the reasons behind the crime. The twists and turns taken by the plot as he endeavors to find the murderers are so complicated and confusing that a synopsis of the happenings is practically impossible. Suffice it to say that he becomes involved in a series of fantastic experiences in which he gives and takes beatings, and narrowly escapes several death traps after his search brings him into contact with a gang masterminded by a scientist who was seeking to escape from the country with a stolen radio-active element. The closing sequence has Meeker and his pretty secretary escaping with their lives while the last surviving member of the gang, a double-crossing blonde, is consumed by flames, after she unwittingly exposes herself to the terrific heat given off by the radio-active substance.

It was produced by Robert Aldrich, from a screenplay by A. I. Bezzerides.

Strictly adult fare.

**"The Man from Bitter Ridge" with Lex Barker,
Mara Corday and Stephen McNally**

(Univ.-Int'l, June; time, 80 min.)

This outdoor melodrama should go over well with those who like robust action in their screen fare, for more shooting is done in it than is done in five average Westerns. It has been photographed in Eastman color, and the color is pleasing. The story itself follows a familiar pattern, but it has been handled well and there are plentiful heroics. Lex Barker does good work as the undercover agent of a stage-coach company, seeking to uncover the identity of the gang that had been holding up stages. Stephen McNally, too, does good work as the leader of a group of sheep ranchers who are framed for the robberies but who help Barker to round up the villains. There is some light comedy relief and a romance. The photography is fine:—

On his way to Tomahawk to investigate a series of stage holdups, Barker finds himself faced with an immediate hanging when a posse comes upon him shortly after one of the actual bandits had swapped horses with him at the point of a gun. He is saved by the timely arrival of Trevor Bardette, the sheriff, who releases him when he provides convincing proof of his innocence. Meanwhile John Dehner,

a wily lawyer, who secretly headed the holdup gang together with Myron Healey and Warren Stevens, his brothers, is eager to pin guilt on Barker for the robberies and to link him with a group of sheepmen headed by Stephen McNally, who were suspected by the townspeople of being implicated in the holdups. When Barker meets and falls in love with Mara Corday, daughter of a murdered sheep rancher, McNally resents the courtship, but, despite their rivalry, he joins Barker in the effort to prove that Dehner and his brothers were responsible for the crimes. They capture Ray Teal, one of the bandits, and compel him to reveal details of Dehner's operations. Stevens tries to stop Teal from talking and is slain in a gun battle. Barker and McNally then take Teal to the sheepmen's settlement, and that night the gang invades the community, killing many sheep with dynamite charges, but they fail to get Teal and are driven off. On the following day, Barker, escorted by the sheepmen, brings Teal to Tomahawk to tell his story to the sheriff. Teal is shot down by a sniper before he can talk, but his testimony proves to be needless, for his murder sets off a gun battle in which Barker and the sheepmen wipe out the remaining members of the gang. With his mission completed, Barker decides to settle down in Tomahawk with Mara as his wife.

Howard Pine produced it, and Jack Arnold directed it, from a screenplay by Lawrence Roman, based on the adaptation by Teddi Sherman of a novel by William MacLeod Raine.

Adults.

**"Seminole Uprising" with George Montgomery,
and Karin Booth**

(Columbia, May; time, 74 min.)

A run-of-the-mill Indians-versus-U. S. Cavalry melodrama, which should serve well enough as a supporting feature in secondary situations. Photographed in Technicolor, the story is not startling in its originality, but it is permeated throughout with enough action, heroics and skullduggery to satisfy those who enjoy pictures of this type. The picture was obviously produced on a modest budget, but it appears to be endowed with good production values by reason of the expert use of library clips of huge battle scenes involving the Indians and Cavalry. Aside from the fact that the color has a washed out appearance in these clips, they have been blended with the staged action so well that few movie-goers will notice it. The direction and acting are adequate:—

Headed by Steve Rich, their Chief, the Seminole Indians break out of their Florida reservation and head for Texas, where they hide out in the mountains. There, to combat the tactics of brutal white ranchers, the Indians go on occasional forays and make off with captives. George Montgomery, an Army lieutenant, is ordered to Fort Clark to combat the Indians. The assignment is a difficult one for him, first because he knew the Seminole chief as a boy, and, secondly, because he had been involved in an unhappy romance with Karin Booth, the commanding officer's daughter, who, because of a widely believed suspicion that Montgomery is half-Seminole and a brother of the Chief, had dropped him for Ed Hinton, a snobbish and unethical captain. But when Karin and Montgomery meet again at the fort, their love is reawakened. To rescue hostages taken by the Seminoles, Montgomery organizes a diversion that draws the Indian warriors away from their encampment, thus enabling Hinton and a troop to slip in. There, Hinton captures the Chief's wife and small son. Rory Mallinson, a vicious rancher, whose anti-Indian activities had resulted in the killing of his family, induces Hinton to give him custody of the Chief's wife and son to cancel a huge gambling debt. Mallinson and his cohorts promptly murder the mother and child. The Chief, infuriated by this murderous act, launches an attack on the fort, kidnaps Karin and heads across the deadly Capote desert, a vast waterless waste, towards Mexico. Montgomery volunteers to take a contingent of troops across the desert to recapture Karin. To aid this death-defying mission, Hinton is ordered to stand by with water

for for Montgomery's outfit when and if it returns to the half-way point. Montgomery defeats the Seminoles, rescues Karin and captures the Chief. Meanwhile Hinton, aware that he had lost Karin to Montgomery, deliberately drains the water supply and orders his men to evacuate the area. One of Hinton's soldiers argues against this ruthless order, and both die in an exchange of shots. The discovery of a water hole by the Chief, who also proves that Montgomery is a white man, enables Montgomery to lead his men back safely to the fort, where he prepares to marry the willing Karin.

It was produced by Sam Katzman, and directed by Earl Bellamy, from a screenplay by Robert E. Kent, based on the novel "Bugle's Wake," by Curt Brandon.

Family.

"The Marauders" with Dan Duryea, Jeff Richards and Keenan Wynn

(MGM, May; time, 80 min.)

Handicapped by an implausible screenplay, unconvincing characterizations and some of the most flamboyant acting ever seen in a picture, this western melodrama does not rise above the level of moderately interesting program fare. Its best asset is the rugged desert scenery, photographed in Eastman color with prints by Technicolor. The story, which is another variation of the powerful rancher-versus-homesteader theme, is dramatically ineffective, for a number of the situations are unbelievable and illogical. As to the performances, the least believable is that of Dan Duryea; his portrayal of a half-crazed consumptive who, at gunpoint, establishes himself as the leader of the desperadoes and forces them to do his bidding, borders on the ludicrous. Those who are not too fussy about story values should find considerable suspense in the closing reels, where the hero uses a home-made catapult to hurl charges of dynamite at the villains, thus defeating them. The photography is excellent:—

Homesteading in Arizona in 1875, Jeff Richards prepares to repulse a band of killers hired by Harry Shannon, a powerful rancher, to evict him. Just before the attack begins, James Anderson, traveling across the wasteland with Jarma Lewis, his wife, and David Kasday, their small son, is compelled to take refuge in Richard's cabin. Anderson helps Richards to beat off the attack, during which Shannon is wounded mortally. As Shannon lays dying in his camp, Duryea, his unassuming bookkeeper, suddenly assumes command of the outfit. The hired killers laugh at him, but they change their tone when he shoots one of them dead to convince them that he means business. Keenan Wynn, one of the killers, reluctantly agrees to become Duryea's chief lieutenant. Meanwhile Richards refuses to permit Anderson and his family to leave the cabin, because he feared that, through them, the gang will learn that he is making his stand single-handed. Anderson escapes, only to be captured by the demented Duryea, who kills him for denying that a sizeable force is helping Richards. Unaware of her husband's fate, Jarma, too, escapes and goes to Duryea's camp for aid. She soon learns that Duryea is a madman and, to pacify him, "confesses" that Richards had a large force of men helping him. Duryea, who affected military manners and fancied himself to be a battle tactician, sends her back to Richards with his surrender terms. Now wholeheartedly on Richard's side, Jarma helps him to prepare his defenses. When Richards fails to surrender, Duryea orders his men to haul a wagon up a mountain, set it on fire, and send it crashing into Richard's cabin. Richards successfully repulses the attack with hurled charges of dynamite and, during the confusion, Duryea's men escape and leave him stranded. Beside himself with rage, he suffers a coughing attack and starts to hemorrhage internally. He surrenders to Richards in proper military fashion, then dies.

It was produced by Arthur M. Loew, Jr., and directed by Gerald Mayer, from a screenplay by Jack Leonard and Earl Fenton, based on the novel by Alan Marcus.

Too vicious and gory for children.

"Lady and the Tramp"

(Buena Vista, no rel. date set; time, 75 min.)

Walt Disney scores another entertainment bull's-eye with "Lady and the Tramp," his first cartoon feature in CinemaScope and Technicolor. It is the kind of picture that will be enjoyed thoroughly by all picture-goers, regardless of their age or of their taste in movie fare, for, in bringing to the screen a love story between two dogs—one a cute, pedigreed cocker spaniel, named Lady, and the other a jaunty, roving mongrel from the wrong side of the tracks, named Tramp—Disney, as only he can, has endowed it with an appeal that is at once heartwarming, charming and highly comical. As in the previous cartoon features produced by Disney, this one abounds with distinctive and delightful character creations that rank with the best he has ever created. In addition to the sheltered, well-bred heroine and the raffish hero of the piece, the other wonderful canine characters include Trusty, a slow-witted bloodhound who had lost his sense of smell but not his impeccable breeding; Jock, a peppery and thrift scottie; Boris, a Russian wolfhound philosopher; Toughy, a mongrel with a New York accent; Pedro, a Mexican chihuahua with a Peter Lorre outlook; Peg, a fallen show-dog of Pekingese ancestry; and Bull, an unsightly British bulldog with a cockney accent—all have been given touches of human attributes that lend meaning to the story, but at the same time, to quote Disney, are kept "properly doggy." Among the other unforgettable characters he has created are two slinky Siamese cats named Si and Am, whose mischievous antics provide the picture with one of its most hilarious sequences.

Briefly, the story, which was written by Ward Greene, presents Lady as the cuddlesome pet of a young married couple, who lavish their attentions on her. Dejection enters Lady's carefree life when the doting owners expect a baby and seem to lose all interest in her. She is comforted by Jock and Trusty, her close friends, and Tramp, who is attracted to Lady while prowling through the neighborhood, predicts a dire future for her. After the birth of the baby, the parents take a vacation and leave the household in charge of a maiden aunt, who arrives with her two slinky Siamese cats. Lady tries to prevent the cats from stealing the baby's milk, but her efforts are misunderstood by the aunt, who has her muzzled. Terrified, Lady breaks away and is immediately pursued by a pack of vicious dogs. Tramp comes to her rescue and, after a day of high adventure, including dinner at an Italian restaurant, where they are serenaded by the owner and the cook, they spend the night together on a hilltop. On the following morning Lady is captured by the dog-catcher when she accompanies Tramp on a chicken coop raid. In the pound, she meets an odd assortment of characters and learns from them that Tramp has quite a reputation as a gay dog. She is finally returned to her home, chained in disgrace, and refuses to talk to Tramp when he comes around to apologize. Moments later, however, she is horrified to see a rat scamper up a trellis and into the baby's room. Her barking brings Tramp on the run and, breaking her chain, she helps him to kill the huge rodent after a vicious fight. The aunt, misunderstanding the commotion, locks up Lady and sends Tramp to the pound, just as the parents return from their vacation. Lady manages to make her owners understand that Tramp had saved the baby's life. As a result, Tramp is adopted by them, and within a few months Lady becomes the proud mother of a litter of puppies.

A brief synopsis cannot do justice to the many charming and hilarious highlights of the film. The scintillating musical score and several songs, the dialogue and the voices, the behavior and expressions of the different characters, the mellow turn-of-the-century backgrounds, the beautiful color and the sweep of the CinemaScope process—all these add up to one of the most enjoyable cartoon features Disney has ever made. The only questionable sequence is the battle between the dogs and the rat; it is so realistically vicious that it might terrify children.

tors. Recalling that Lichtman has been a leading advocate of a merger of all exhibitor groups, Myers declares that he (Lichtman) now "reacts to his first taste of exhibitor unity as though it were a green persimmon."

It is apparent that Lichtman's stand served to speed up the scheduling of the long-planned meeting between the Allied and TOA committees for a discussion of mutual problems. The official joint press release issued by both organizations from Chicago had this to say:

"A committee from the Theatre Owners of America, composed of E. D. Martin, Walter Reade, Jr., Alfred Starr and Myron Blank met on Wednesday, April 20, in Chicago with a committee from National Allied, composed of Rube Shor, Ben Marcus, Ben Berger and Jack Kirsch to discuss mutual exhibition problems.

"This joint Allied-TOA committee has wired invitations to the presidents of all film companies to a top-level industry conference May 24 in New York to discuss and act upon the pressing and acute problems of exhibition.

"This committee strongly feels the immediate need of this conference among these men of good faith in an effort to improve the relationship between the film companies and their customers and to the mutual benefit of both.

"The committee is of the firm belief that the industry conference as called is of greatest importance to the industry and should be given top priority. It is believed that the presidents of the film companies will recognize the urgency and seriousness of this conference and will attend and cooperate."

In a separate statement issued by TOA, it was pointed out that the Chicago meeting was the first that has ever been held between Allied and TOA leaders on exhibition problems, and that "there was complete agreement and unanimity of thinking that film and sales policies were exhibitors' number one problem and every effort must be made to obtain relief from their present suppressed position."

The statement added that TOA had great faith in the industry conference called by Allied and itself, and pledged that the organization "will make every sincere and honest effort to work for industry harmony and solutions to exhibitors' problems." The statement, however, served warning that, "short of this, the officers and directors of TOA will seek relief through any other means necessary."

The joint meeting held by Allied and TOA leaders is indeed a significant move in view of the bitterness that has developed between exhibition and distribution, for it indicates that the organized exhibitors of the country, both the little fellows and the large circuit operators, are determined to stand shoulder to shoulder in an effort to correct the many current evils that threaten to put them out of existence.

This unified stand should not be taken lightly by the film companies. Allied has made it clear that it is ready to go to the Government for relief, and though TOA has always shied away from such a step, it now declares that, unless it can obtain the needed relief by peaceful methods, it is ready to seek such relief "through any other means necessary."

It is to the credit of both organizations that they are holding their understandable militancy in abeyance in a final effort to work out the problems at the May 24 conference proposed by them. It is to be hoped that the presidents of the film companies will accept the invitations in the same harmonious spirit in which they were extended to them, and that they will come to such a conference with open minds and with a willingness to give sincere and unprejudiced consideration to the predicaments faced by the exhibitors as a result of unreasonable sales policies. Relations between exhibition and distribution have become too tense for comfort, and unless there is speedy agreement and understanding the industry will once again find itself engulfed by strife, a condition that the business as a whole can ill afford.

THE "NEW" VISTAVISION

What Paramount calls "a new presentation" of Vista-Vision was given a highly impressive introduction this week at the New York Paramount Theatre in connection with the world premiere of "Strategic Air Command," which without a doubt contains some of the most beautiful aerial photography ever captured on film, and is nothing short of breathtaking when projected on a giant screen which, in this case, measures 64 feet wide and 35 feet high.

Installed at a reported cost of \$100,000, the system utilized in the Paramount Theatre is designed for houses seating 3,000 or more persons. It includes, in addition to the giant screen, special projection machines to handle large-frame prints that pass through the projectors horizontally at twice the normal speed. The system is the same as that used in the Radio City Music Hall in connection with the showing of "White Christmas," except that this time a curved rather than a flat screen is used, and curved aperture plates are used on the projectors to correspond with curved masking on the screen. This results in giving one the illusion of a screen that is more curved than it actually is, but it does not, as claimed by Paramount, add illusion of depth to the picture, nor does it give one a feeling of "audience participation."

A decided disadvantage about the installation in this theatre is the large percentage of seat-loss from a viewing standpoint. For example, the mezzanine section, which has approximately 375 seats, cannot be utilized at all, because the overhang of the balcony completely cuts off the upper half of the screen. In the orchestra, the mezzanine overhang cuts off part of the heads of the characters on the screen for those who sit in the last six or seven rows. A large number of side seats in the orchestra are made useless because the overhang of the upper side loges obstructs a huge part of either the left or right side of the screen, depending on which side of the house one sits. Moreover, at least the first ten rows in the orchestra are not in a comfortable viewing area, for the screen is so vast that one has to watch the picture with his head tilted back, let alone twisting from side to side to watch the movement on the screen.

In other words, of the 3,664 seats in the theatre, 375 in the mezzanine are a total loss, and approximately 600 to 700 seats in the orchestra offer either obscured or uncomfortable vision.

There are not many theatres in the country that are large enough to utilize this type of installation and, of these, it is doubtful if more than a few will adopt it, for, as a practical matter, the installation is very expensive, the seat-loss too great, and the new projection machines cannot be used to project any other type of pictures.

The system does appear to be ideally suited for large drive-in theatres with massive screens, but since the present cost of the projectors is approximately \$5,000 to \$6,000 each and will require extensive changes in the booth, there is a question of whether or not the investment will be worthwhile, particularly since their use will be limited to Vista-Vision pictures that will be made available with horizontal prints.

KIND WORDS FROM A READER

Dear Mr. Harrison:

... I want to convey to you my feeling of how invaluable your Reports have been to me in the past. While I read all the trade papers, I have never seen even one picture to be reviewed in an unfavorable manner. The reason is quite obvious and needs no further comment.

In this turbulent period of our business only your publication deserves unlimited credit for protecting the independent exhibitor and giving him sufficient light for guidance.

Wishing you continued success. — Arthur Wintner, National Drive-In Theatres, Cleveland, Ohio.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXVII

SATURDAY, APRIL 30, 1955

No. 18

A JUSTIFIED COMPLAINT

Paramount, which has the dubious distinction of being the most complained against company in the business, has been cited once again for its tough selling policy, this time in a complaint lodged with the U.S. Air Force by the Allied Theatre Owners of the Gulf States, in connection with the stiff rental terms demanded by the company for "Strategic Air Command."

In a letter sent to Harold E. Talbott, Secretary of the Air Force, Abe Berenson, president of the exhibitor association, stated that "we as theatre men and taxpayers" know that the picture was made "through the cooperation of and at great expense to the U.S. Air Force," and "that it is the intent of your department to have the greatest number of people witness the picture."

After pointing out that it is "our desire as theatre men to show this picture at each and every one of our theatres," Berenson stated that, "at the present time, the Paramount Pictures Corp., are asking such exorbitant and confiscatory rental terms that I venture to say very few, if any, of us will be able to afford the exhibition of this great motion picture."

The Air Force, at considerable expense to itself, has given Paramount all-out cooperation in the production of "Strategic Air Command" and it is currently doing its utmost to help promote the picture. The reason, of course, is the desire of the Air Force to make the public aware of the operations and problems of the SAC and the steps that are being taken to make it a most potent instrument of offense, on whose retaliatory strength this country must depend for protection.

The picture carries a strong informational message that should be seen and heard by every American. Paramount would indeed make a mockery of this all-out cooperation it has received and is receiving from the Air Force if it persists in a selling policy that will restrict the film's exhibition.

ALLIED LAUNCHES DRIVE FOR FEDERAL CONTROL

According to an official statement handed out by National Allied, Abram F. Myers, board chairman and general counsel, and Benjamin Berger, chairman of Allied's Emergency Defense Committee, spent several hours on Capitol Hill last Thursday (21) "discussing with various legislators the best procedures for obtaining relief from the grasping policies of the film companies, which are driving theatre owners to the wall."

The statement added that "Messrs. Berger and Myers reported that the legislative representatives they talked to were sympathetic toward the exhibitors' problems and expressed a willingness to lend whatever help will be most effective. Study is now being given to the question of procedure; namely, whether it would be better to introduce a bill at this time and await hearings in due course before a legislative committee, or to appear before a non-legislative committee in the near future and make out a case which would facilitate passage of a bill thereafter.

"Messrs. Berger and Myers will keep in close contact with the legislators in question, and expect to perfect their plans in the next 10 days."

PARAMOUNT'S SALE OF OLD FILMS TO TV

With typical disregard for the economic welfare of its customers—the exhibitors, Paramount has sold 35 of its old feature pictures to television, thus becoming the first major studio to take such a step. The pictures, which were Pine-Thomas productions owned outright by Paramount, were sold to Elliott Hyman, head of Associated Artists Productions, for a reported sale price of \$1,550,000. The most recent of the pictures were released by Paramount in 1948.

Whether or not any of the other major studios will follow Paramount's lead and sell old features to TV remains to be seen. Meanwhile Paramount may be sure that thousands of exhibitors, whose struggle to remain in business is aggravated by the free home TV competition, will remember that the continuation of their diminishing returns will be due in some measure to the "new" entertainment provided for TV viewers by this sale.

MAKELIM LOWERS THE "BOOM"

Hal R. Makelim, head of the production company bearing his name and originator of the Makelim Plan, announced this week that 3,518 theatres—including "154 of the biggest and finest circuits in America"—have joined his plan for exhibitor participation in production, and that "no contracts, requests for contracts or corrected contracts" will be accepted by him after May 25. He added that correspondence postmarked up to midnight of that date will be considered.

As most of you probably know by this time, exhibitors who contract under the Makelim Plan are not required to invest money; they sign to pay for pictures on delivery at rentals specified in "play or pay" contracts for the entire schedule of twelve feature productions, which are to be delivered to them at the rate of one a month. The rentals received from the theatres participating in the plan will cover the production costs, and the profits earned from dates in non-participating theatres and in the foreign market will be divided equally between Makelim and the exhibitors who are signed up with the plan by May 25.

Makelim said that he would soon announce his first group of pictures, and he emphasized that these pictures will be "clean, powerful and entertaining stories that will bring a tear, a smile or a thrill. There will be no smut and no epics—just good, clean pictures."

Ever since the Makelim Plan was launched one year ago, Makelim has been subject to constant pressure to start producing at once. But being a practical business man, he followed practical business methods and refused to be stampeded into production until enough exhibition contracts were on hand to enable him to do so properly. Meanwhile, his own faith in the plan has been backed by his own finances, and he has spent much more than \$150,000 in his campaign to secure contract deals for his twelve pictures.

Now that he has reached his goal, Makelim had this to say: "The road has been rough—stumbling blocks, doubts, fears and walls of resistance were overcome while we slowly moved onward to achievement. But never once did progress stop."

As it has already been pointed out in these columns, the beauty of the Makelim plan lies in the fact that it not only will provide the participating exhibitors with twelve pictures

(Continued on back page)

**"The Big Tip Off" with Richard Conte,
Constance Smith and Bruce Bennett**

(Allied Artists, March 20; time, 78 min.)

A fair program melodrama, suitable for the lower half of a double bill. The story idea is not bad, but a poor script and unsatisfactory direction ruined its chances. There is too much talk and things happen without adequate motivation. The weakest part of the story is toward the end, where Constance Smith is supposed to have been strangled to death by Bruce Bennett and thrown into the sea, but, without adequate explanation, is found later in a hospital recuperating. Some persons at the screening groaned when Miss Smith was brought back into the picture. There is no comedy relief. The photography is good:—

After an absence lasting many years, Bennett, friend of Richard Conte, columnist of a Los Angeles newspaper, comes back to the city and again becomes entangled in Conte's life. With Bennett is Constance, his so-called secretary in a professional fund-raising organization for different charities. Not suspecting the organization's crookedness, Conte introduces Bennett to Sam Flint, a Catholic priest, and Cathy Downs, a Sister, for the purpose of organizing a bazaar for St. Ann's parish. The drive is successful. Meanwhile Conte had been receiving advance underworld tips, giving him exclusive information on gang killings. James Millican, a detective-lieutenant and friend of Conte's, pleads with the columnist to give him the source of his information. Conte's refusal results in his receiving a 30-day sentence for contempt of court. The case becomes a sensation nationally and, after his release, Bennett prevails upon Conte to act as the master of ceremonies at a gigantic telathon to raise funds for a hospital. In the meantime, Conte and Constance fall in love. Immediately after the highly successful telecast, Bennett tries to frame Conte into making off with the funds. Before doing so, however, Bennett tries to murder Constance to keep her from tipping off Conte. But the plan misfires, and he is tricked into confessing his crooked schemes. Conte kills Bennett in a fierce fight through the skid row alleys, after which he finds Constance in a hospital, where she had been taken by people who had found her on the beach.

William F. Broidy produced it, and Frank McDonald directed it, from a screenplay by Steve Fisher. Adult fare.

**"Five Guns West" with John Lund and
Dorothy Malone**

(American Rel. Corp., no rel. date set; time, 78 min.)

This program western should prove acceptable to those who like pictures of this type, particularly because of the fine Pathecolor photography. As to the action, it has its moments of excitement, but for the most part it is slowed down by too much gabbing. The story, however, is interesting. It is set in the Civil War days and centers around five convicts who are pardoned by the Confederacy for the express purpose of capturing a Southern Intelligence deserter with \$30,000 in gold. Considerable interest and suspense is aroused by the manner in which the criminals conspire to doublecross one another for the gold. There is sex appeal in a number of the situations, for each of the criminals becomes fascinated with Dorothy Malone, the beautiful heroine, but their jealousy of one another serves to protect her honor. The back-

ground scenery of rugged mountains and brush is eye-filling. There is no comedy relief:—

Carrying \$30,000 in Southern gold and a list of Southern agents operating in the North, Jack Ingram, a Confederate traitor, travels in a Union cavalry-escorted stagecoach headed for Fort Mahon, where he hopes to bargain the list of agents for Northern amnesty. To capture Ingram as well as the gold, Confederate authorities pardon five convicted criminals who knew the hostile Indian territory through which the stage must pass and who volunteer to take on the assignment in exchange for their freedom. They include Paul Birch, an old renegade; Bob Campbell, a ruthless young killer; Jonothan Haze, Campbell's half-wit brother; and Touch Connors, a gunfighter. The fifth man is John Lund, a Confederate officer disguised as a holdup man, sent along to see that the criminals carry out their mission. Shortly after the trek begins, they begin to plot among themselves to doublecross one another for the gold. They eventually reach Dawn Springs, a way station, where they are to ambush the stage, and which was operated by James Stone, an old drunkard, and Dorothy Malone, his beautiful niece. Lund is drawn to her, but his time is occupied keeping the rebellious killers in line and planning the ambush. The stage is ambushed successfully when it arrives and Ingram is captured. When Ingram discloses that he had left the gold on deposit in California, Lund is still interested in taking him South, but the others determine to take him back to California for the gold. Lund takes Ingram at gunpoint into the station, aided by Dorothy and her uncle. In the complicated events that follow, Lund outwits the criminals and kills them off one by one as they charge the station. It ends with his heading South with Ingram after promising to return to Dorothy when the war is over.

Roger Corman produced and directed it from a screenplay by R. Wright Campbell.

Adults.

**"Top of the World" with Dale Robertson,
Evelyn Keyes and Frank Lovejoy**

(United Artists, May; time, 90 min.)

This aerial adventure melodrama holds one's attention well when it concerns itself with the hazards faced by the Air Weather Service of the U. S. Air Force at its northernmost Arctic bases. It becomes boring and draggy, however, when it concerns itself with the personal relations of the hero, his ex-wife and another officer who falls in love with her, for that part of the story is dully routine, has little substance or reality, and is further handicapped by excessive dialogue. When dealing with the activities of the Air Weather Service, the action offers considerable excitement. A particularly thrilling sequence is the one where a group of the men, marooned on an ice island that was slowly breaking up, are rescued by means of a flying plane that hooks onto a giant glider and jerks it into the air. The authentic Arctic scenes are interesting, and the aerial photography very good:—

Because he is considered to be too old to fly jet planes, Dale Robertson, a Major in the U. S. Air Force, is transferred from Hickam Field, Honolulu, to Ladd Field, Alaska, for service with a weather observation unit. Just before departing he receives a letter from Evelyn Keyes, his ex-wife, who informs

him that she no longer wanted his alimony since she was earning enough money as operator of a night-club. A burning engine forces Robertson and his crew to bail out of their plane while en route to Alaska, but all are rescued from the frozen wasteland by a plane flown by Frank Lovejoy, also a Major, who brings them to Ladd Field safely. There, Robertson finds himself attracted to Nancy Gates, the public relations officer, but she soon makes it clear that she is in love with Lovejoy. It turns out, however, that Lovejoy had lost his heart to the chief entertainer of the Klondike Club in Fairbanks, who proves to be none other than Evelyn, Robertson's ex-wife. Robertson is surprised no end to meet Evelyn in Fairbanks, and though he had no use for her because of past indiscretions, he does not interfere with her plans to marry Lovejoy. In due time Robertson learns that Lovejoy is a decent chap, and he decides to save him from Evelyn. His efforts, however, create considerable friction all around when he learns that Evelyn had told Lovejoy all about her past and that it had not diminished his love for her. In the events that follow, Robertson finds himself marooned with a crew near the North Pole, and the isolation gives him time to reflect and to realize that he is still in love with Evelyn. Meanwhile, back at the base, Evelyn shows great concern for his safety. Lovejoy notices this and risks his life to rescue Robertson and his crew. When all return to the base, it becomes clear that Evelyn will reunite with Robertson, and that Lovejoy will resume his romance with Nancy.

It was directed by Lewis R. Foster, who co-produced it with Michael Baird. The screenplay was written by John D. Klorer and N. Richard Nash.

Family.

"I Cover the Underworld" with Sean McClory, Joanne Jordan and Ray Middleton

(*Republic, April 11; time, 70 min.*)

A run-of-the-mill gangster melodrama that may get by as a supporting feature in secondary situations. There is not much originality in the unrealistic story, which centers around a divinity student who impersonates his criminal twin brother in an effort to put an end to waterfront rackets. Like most pictures of this type, this one has its moments of violence, but on the whole it is handicapped by a slow pace and offers a minimum of excitement. Sean McClory does well enough in the dual role, but neither he nor the other players in the cast make their stereotyped characterizations believable. The direction is ordinary:—

McClory, a divinity student, learns that Gunner O'Hara (also played by McClory), his twin brother and gang overlord, is about to be paroled from prison. He visits Gunner and pleads with him to give up his life of crime, but Gunner scoffs at him. Aware that Gunner's release will spark a war among rival gangs for control of the waterfront, McClory proposes to the authorities that his brother be held incommunicado in prison while he impersonates him and secures the evidence needed to break up the gangs. The plan is put into effect and, while Gunner rages in an isolated cell, McClory takes up his dangerous role in the underworld and assumes the leadership of his mobsters, including Lee Van Cleef, James Griffith, Frank Grestle and Robert Crosson, a comparative

youngster, who has a feverish case of hero-worship for the "big shot" he believes McClory to be. All goes well for a time, but McClory slips up on little things that lead Jaclynne Greene, Gunner's mistress, and Van Cleef, his chief hood, to suspect that he is not the real Gunner. He gains two allies, however, when he rescues young Crosson from a rival gang and wins the gratitude of Joanne Jordan, the young man's pretty sister. While McClory works on a deal to merge the interests of all the gangs, Gunner escapes from prison and sends a telegram to Van Cleef exposing McClory's impersonation. Crosson accidentally intercepts the telegram and, to save McClory, leads the police to a hideout where Van Cleef planned to murder McClory. Gunner, too, comes to the hideout, only to be shot dead by Van Cleef, who mistakes him for McClory. Gunner's death and the records McClory had obtained from the merger dealings, break the gangster's stranglehold on the city. McClory resumes his life as a divinity student and welcomes Crosson as a convert to a law-abiding way of life.

It was produced by William J. O'Sullivan, and directed by R. G. Springsteen, from a screenplay by John K. Butler.

Adults.

A FINE PROPOSAL

In a letter sent to the heads of the different exhibitor organizations, Merlin Lewis, executive secretary of the Theatre Equipment and Supply Manufacturers Association, takes note of the fact that "the lack of financial reserves on the part of exhibitors has caused hesitation to buy needed equipment by some theatres and has prevented the purchase of such equipment and furnishings entirely by most of the small theatres, at least."

Lewis points out that the exhibitors inability to accumulate capital reserves that would enable them to refurbish their theatres "might be an underlying cause of comparatively poor attendance even when a strong attraction is offered in some theatres."

To overcome this condition, Lewis proposes that the exhibitors throughout the United States and Canada insist upon taking at least 3% "off the top" of their own gross on every picture they buy on a percentage basis before any calculations are made for payment to the distributor.

"TESMA," admits Lewis, "has a selfish interest in a move such as is suggested here, since it would, if successful, permit the average theatre to put aside capital reserves in sufficient volume to permit the refurbishing of theatres in the booth, on the stage, the seating, the decorations, the carpeting etc., so that theatres might be able to compete physically with the comfort of the TV viewer's living room. The distributor, too, should be able to understand that theatres must be made inviting and comfortable for the potential customer, if they are to obtain what they believe to be a sufficient amount of money out of the pictures they lease to you—and therefore they should be willing to pay for part of the cost to accomplish that comfort."

Mr. Lewis' proposal is indeed a very good one and the great majority of exhibitors would certainly favor such a plan. Distributor executives, who have complained long and loud about the failure of many exhibitors to modernize their theatres so as to entice more patronage, now have a chance to do their bit.

within one year at rentals they can afford to pay, but will also give them an opportunity to get back all or a good part of the money they have paid as rental for a particular film since they will share one-half of the profits made from the sale of that picture to non-participating exhibitors throughout the world. Moreover, it will give the participating exhibitors a means by which to combat the product shortage.

Makelim now has on hand enough exhibition contracts to put his plan into operation, but he has set a May 25 deadline for those who have not yet taken advantage of the opportunity to participate in the plan. So if those of you who have not yet joined want the full benefits that the plan has to offer, you had better sign a contract at once.

AN ALERT CRITIC

At the press preview of "Strategic Air Command," held in the New York Paramount Theatre on April 20, Paramount's publicity representatives roped off two rows of choice seats in the center section of the orchestra, to which they escorted the daily newspaper and magazine critics.

These choice seats enabled the critics to get an ideal view of the pictorial effects attained on the vast 64 x 35 ft. screen through horizontal projection, and their reviews were unstinting with high praise for this "new presentation" of VistaVision.

Of these critics, however, only one—Jesse Zusner, of Cue Magazine, was alert enough to leave his seat in order to judge the presentation from different parts of the theatre. This is what he had to say in his review with regard to the process:

"On the 'biggest screen in the world' (64 x 35 ft.) the movie filmed in VistaVision and color, fills the whole area under the theatre's proscenium arch. VistaVision is a combination of larger film projected on a gigantic screen—giving sharper definition, brighter, truer colors, and vast visual range. These are considerable technical improvements. However, the Paramount's screen is now so fantastically big, that unless you sit in the middle of the theatre the images are seriously distorted, as though seen through a Fun House mirror—and the sound occasionally becomes harsh and raspy. Roughly a quarter of the seats in the theatre are now in locations undesirable for complete audience enjoyment."

The alertness shown by Mr. Zusner in judging a new screen innovation from all angles of a theatre should be emulated by his fellow-critics so that the movie-goers who pay attention to their reviews may have a complete idea of what to expect when and if they go to the theatre.

THE READERS HAVE THEIR SAY

Dear Pete:

I have read with considerable interest and mixed feelings the recent letter from Mr. Bernard L. Sargent of the Strand Theatre, Key West, Fla., regarding the showing of CinemaScope trailers. (*Editor's Note: Mr. Sargent's letter was published in the April 16 issue.*)

My mixed feelings are simply explained. To begin with, I am happy that Mr. Sargent, as a projectionist, is so interested in proper presentation of motion pictures that he has taken the trouble to sit down and write such a cogent letter. This is the kind of spirit—however much I disagree with his conclusions—that I think keeps our industry on its toes.

Of course, I disagree with the main point. He says that the "expense and inconvenience" of screening a CinemaScope trailer during a 2-D program "far outweighs the benefit that would be gained."

The difficulties which he explains are understandable. Certainly, we at Twentieth Century-Fox are more aware than anyone else of the problems of any changeover from the old style to CinemaScope. But I think that in the Strand Theatre projection booth one must face up to this situation just as much as any other projection booth in the nation.

I am sure that he must know that since the days of the change from silent to sound, there have been available convenient little switchover devices for moving the lens itself from one center line to another. These will fit on

practically any projector, are readily available through the theatre equipment supplier, are equipped with locating stops and require only a flick of the finger, rather than trying to move the projector which is obviously unwieldy. Furthermore, the cost does not seem excessive, running around \$125.00 a pair. The same thing goes for traveling masks, which can be readily installed and when equipped with stops, will move the masking from one position to another with no more effort on the part of the operator than pushing a button. Neither is such an installation prohibitively costly. Any theatre operator today who desires to keep up-to-date and continue to make money, must expect to budget at least a small amount for theatre improvements, just as he would buy new and up-to-date chairs or new signs for his marquee.

It is unfortunate that the Strand sound controls have been located in such awkward positions. That is by no means inherent in the process. It would seem that a little ingenuity on the part of the sound service company could correct even this condition.

From the way Mr. Sargent describes the set-up of his theatre, it is indicated that he has a pretty high standard of motion picture presentation, and that to maintain that standard he goes to a good bit of work. I presume that the reason he does this is because he believes that every additional piece of good showmanship means better patronage. That happens to be what we believe, too; and that is why we follow this through to the logical conclusion that the way to trailerize CinemaScope is with CinemaScope. As a matter of fact, the terrific impact of the huge CinemaScope picture in the midst of the 2-D show is an important extra asset.

The only way to prove it is to try it. After all, it was certainly "expensive and most inconvenient," to use his words, when he installed what I am delighted to hear him describe as "one of the best CinemaScope set-ups I have seen to date; full 4-track stereophonic sound and large curved screen." But he did it, and it turned out to be an excellent step.

I hope that this letter will help convince Mr. Sargent and the management of the Strand Theatre to maintain its own high CinemaScope standard for trailers as well as for regular programs. If there is any assistance that our technical people can render to help with the problem, they should not hesitate to call on us.

When you go to a super market, every package on the shelf has a sales message to get you to buy it; but at the movies the only direct sales message in the space of a couple of hours is the trailer. The trailer can't pull its punches, and neither should any theatre cut down its punching power. This business of ours, don't forget, is a combination of sell and celluloids. Let's not sell it short by selling it narrow-gauge. —William C. Gehring, Executive Assistant General Sales Manager, 20th Century-Fox Film Corporation.

* * *

Dear Mr. Harrison:

I find your REPORTS most enlightening and helpful. You are doing a grand job. Keep it up! —C. R. Kempnich, Savoy Theatre, Gympie, Queensland, Australia.

* * *

Dear Pete:

Thought Mr. R. N. Hurt, Peru, Ill., might be interested to know that I have HARRISON'S REPORTS on file beginning Saturday, November 22, 1924.

Front page gives a wonderful appraisal on "Paramount's Next Forty." Wow! And what I used to pay for them compared to today's 50%! —F. W. Zimmerman, Palace Theatre, San Marcos, Texas.

* * *

Dear Mr. Harrison:

Note the comment about the file that some exhibitors have of your REPORTS. Mine dates back 28 years. We like your REPORTS. Your comment on VistaVision kept Paramount from hi-jacking us on VV pictures. We are still being taken in on CinemaScope. The distributors are trying to get top bracket prices just because the picture is in CinemaScope. —F. X. Faust, Roxy Theatre, Forsyth, Montana.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXVII

SATURDAY, MAY 7, 1955

No. 19

THE MGM AND PARAMOUNT ROUNDTABLE REJECTION

The silence of all the distribution company presidents with regard to their acceptance of the joint invitation issued two weeks ago by National Allied and the Theatre Owners of America to attend an industry conference in New York on May 24 was broken this week with the disclosure that Nicholas M. Schenck, president of Loew's, and Barney Balaban, president of Paramount, have declined the invitations extended to them.

In a telegram sent to Rube Shor, National Allied's president, Schenck rejected the invitation on the ground that he does not believe that it is proper to discuss his company's sales policies at an industry conference in the presence of representatives of competitive companies. He added, however, that MGM's customer relations have always been of first importance to him, that the company's open-door policy is well known to the exhibitors, and that it is always ready and willing to discuss grievances and, where necessary, to make adjustments.

Balaban, who, too, replied to Shor, rejected the invitation for reasons that are similar to those cited by Schenck, and he, too, stated that his company's doors are open for discussion of exhibitor problems based on facts, and that it will grant relief when merited.

At the time this is being written, the other company presidents either had not reached decisions on the invitation or refused to make any comment, but, in view of the action taken by Schenck and Balaban, the outlook for their participation in the conference is not too encouraging.

As a matter of fact, trade paper reports indicate that there is doubt, at least among the Allied leaders, that the proposed conference, even if it is held, will be productive of results. *Motion Picture Daily* reports that, at the North Central Allied convention, held this week in Minneapolis, it was apparent from remarks made by Benjamin Berger, NCA president and chairman of National Allied's Emergency Defense Committee, and by Rube Shor that they had little faith in the outcome of the meeting.

Shor, for example, told the convention that "we have reached the crossroads. The meeting on May 24 is the end of the line. This is it. I promise nothing from the meeting. I am not optimistic."

Rube Shor's pessimism is shared by thousands of exhibitors throughout the country, for they see in the company presidents' reluctance to attend the proposed industry conference a callous indifference to their basic problem — relief from prohibitive film

rentals and inequitable conditions of licensing, which not only prevent them from earning a fair return but also threaten them with extinction.

With all due regard for MGM, which is considered by most exhibitors as one of the fairest companies to do business with, it is doubtful if many theatre owners, under present conditions, will be pacified by assurances of an open-door policy for the settlement of grievances and promises of adjustment when warranted.

As Wilbur Snaper, the New Jersey Allied leader once said, "adjustments are the unhealthiest thing in the business. Any adjustment simply means that a picture has been sold the wrong way. And it is the distributor who fixes the terms and forces the theatreman to ask for an adjustment later on."

As for the claim that an industry conference is not a proper place to discuss an individual company's sales policies, this does not seem to be a valid reason for rejection of the invitation, for neither the Allied nor the TOA leaders have indicated that it is their intention to treat with the subject of sales policies on an individual basis. In fact, Abram F. Myers, Allied's board chairman and general counsel, made it clear in a recent organizational bulletin that "all the exhibitors have sought is an opportunity to place their case before the responsible heads of the film companies, in hopes that each such official, with respect to his own company, would voluntarily abate or abandon policies which threaten the whole industry."

In view of the stand taken by Messrs. Schenck and Balaban, the joint Allied-TOA committee should make it clear that the subject of film rentals and sales policies will be discussed on an overall rather than on a company basis. Such assurance should remove the objections they have raised and induce them to reconsider acceptance of the invitations extended to them. At the same time it should forestall similar objections from the other company presidents.

A BOON FOR EXHIBITION

Under the heading of good news this week is the announcement by Richard W. Altschuler, Republic's director of world-wide sales, that "twenty pictures in the next twenty weeks will be delivered by Republic on a regular schedule of one picture a week."

Pointing out that Republic has been and still is engaged in one of the heaviest production schedules in its history, Altschuler underscored the fact that all the productions, which will be made available during the period from May through September, are either shooting or completed, with most of them photographed in Trucolor.

(Continued on back page)

"Murder is My Beat" with Paul Langton and Barbara Payton

(Allied Artists, Feb. 27; 77 min.)

There is little to recommend in this routine program melodrama, even though it may get by on the lower half of a double bill. Centering around the efforts of a detective to clear a café singer of a murder charge, the story idea itself is not bad, but poor motivations and an equally poor script have prevented the producer from getting the best out of it. Moreover, the plot is filled with arbitrary twists that offend logic. The only commendable thing one can say about the picture is that the individual performances are good. There is no comedy relief:—

The body of a man is found in his apartment, burned beyond recognition and making identification impossible. On circumstantial evidence, Barbara Payton is arrested for the crime and convicted. While Paul Langton is taking her to the state prison, Barbara sees some one outside whom she identifies as the man she is supposed to have murdered. Langton, unwilling to have on his conscience the feeling that he had helped send an innocent person to prison, persuades Barbara to jump off the train with him in an effort to find the "murdered" man. They walk back to the town where Barbara had seen the man. Days pass but their search is in vain. One day they see on the street Tracey Roberts, Barbara's roommate back in the city. Langton trails her to the local hotel and learns that she is registered under an assumed name. When he returns to the motel, Langton finds Barbara gone. He finds also Robert Shayne, his police partner, who had arrived to arrest him. Langton informs Shayne of his belief that the "dead" man is alive and persuades him to wait 24 hours to give him a chance to solve the case. Helped by Shayne, Langton locates the missing man in a ceramics factory. He proves to be Roy Gordon, owner of the plant, who had fallen in love with Barbara. It then comes to light that the slain man was a private detective Gordon had hired to keep an eye on Barbara, and that Gordon had slain him because he threatened to blackmail him. Later, Tracey's body is found in her hotel room. She had been slain by Selena Royale, Gordon's wife, in another attempt at blackmail. Meanwhile Shayne learns that Barbara, despairing of finding the missing man and concerned lest Langton be expelled from the force, had gone to the state prison and had surrendered to the warden. Freed, Barbara finds Langton waiting for her with a marriage license, for by this time he had fallen in love with her.

Aubrey Wisberg produced it, and Edgar G. Ulmer directed it, from a screenplay by Mr. Wisberg, based on a story he had written in collaboration with Martin Field.

Adult fare.

"Run for Cover" with James Cagney, John Derek and Viveca Lindfors

(Paramount, April; time, 92 min.)

"Run for Cover" is handicapped by a sprawling story and by plot inconsistencies, but on the whole it emerges as a better-than-average Western melodrama, photographed in Technicolor by the VistaVision method. Like most pictures of its type, it has its moments of exciting action, but it moves along for the most part at a leisurely pace and is concerned more with characterization than with riding, shooting and fighting. James Cagney's name, however, should assure it of fairly good grosses in most situations. Cagney gives a pretty good account of himself in the sympathetic role of an ex-convict who becomes the fearless sheriff of a pioneer town and who takes a misguided parental interest in John Derek, a selfish young man with crooked tendencies, whom he unsuccessfully tries to set on the right path. Derek is not too convincing in his role, for the manner in which he fluctuates between good and bad makes the characterization confusing. Viveca Lindfors is warm and sympathetic as a Swedish immigrant who wins Cagney's heart and marries him. The rugged outdoor scenery is impressive, and the color photography good:—

Heading for the town of Madison, Cagney meets up with Derek. They become friends and ride towards the town together. When both happen to take pot-shots at a hawk, a nervous railway clerk on a passing train thinks they are holdup men. He tosses them a money bag and, upon reaching town, notifies Ray Teal, the sheriff, of the "train robbery."

A posse sets out to hunt down the "bandits," and when they spot Cagney and Derek coming in with the retrieved money bag, they wound Derek and nearly hang Cagney before they realize their mistake. Derek is taken to the farm house of Jean Hersholt and Viveca Lindfors, his daughter, who, together with Cagney, nurses Derek back to health even though his injuries leave him crippled for life. The townspeople, regretting their action, offer Cagney the post of sheriff to replace the unfair Teal. Cagney accepts the post and promptly appoints Derek as his deputy to prove to the young man that he can still lead a useful life. Meanwhile a romance had developed between Cagney and Viveca, and her father consents to their marriage. Cagney's faith in Derek wavers when the young man is unable to prevent the lynching of one prisoner and the escape of another. Shortly thereafter, during church services, outlaws headed by Grant Withers invade the town and rob the local bank, killing Hersholt in the process. During the excitement, Withers reveals that Cagney was an old cell-mate—a fact that Cagney curtly acknowledges with the explanation that he had been sentenced for a crime he did not commit and had been granted a full pardon. Despite the suspicions of the townspeople, Cagney rides off with Derek to apprehend the outlaws. In the complicated events that follow, all but one of the outlaws are massacred by Indians, and it comes to light that Derek had been in cahoots with them. Derek escapes, but Cagney goes after him and eventually finds him with Ernest Borgnine, the remaining outlaw. In a final showdown, Derek tries to redeem himself by killing Borgnine to save Cagney, but Cagney, mistaking Derek's intention, shoots and kills him.

It was produced by William H. Pine and William C. Thomas, and directed by Nicholas Ray, from a screenplay by Winston Miller, based on a story by Harriet Frank, Jr. and Irving Ravetch. Unobjectionable morally.

"Abbott and Costello Meet the Mummy"

(Univ.-Int'l, June; time, 79 min.)

A typical nonsensical Abbott & Costello slapstick comedy, the kind that should appeal to youngsters and to others who still enjoy their brand of comedy. This time the boys' whacky misadventures take place in Egypt, where they become involved with no less than a living mummy and with a murderous cult that worships him. Worked into the "nutty" plot is a gimmick concerning the whereabouts of a hidden treasure. It is all quite "goofy," and Abbott and Costello work hard at being funny, but they press so hard for laughs that their efforts frequently fall flat. Discriminating audiences will no doubt find it silly, noisy and wearisome. The proceedings include several musical numbers that come as a welcome relief from the silliness of the plot as a whole:—

Stranded in Egypt, Bud Abbott and Lou Costello plan to earn passage back to the United States as custodians of the mummy of Karlis, which had been discovered by Kurt Katch, an archaeologist. Before the boys can assume their duties, the mummy is stolen and Katch murdered. The killers prove to be a group of Egyptians who worshipped Klaris and had kept him alive for many years by feeding him a secret potion. Interested also in the mummy, who wears a sacred medallion that held the key to a hidden treasure, is a rival cult headed by Marie Windsor. Costello accidentally obtains possession of the medallion and, after many complications, he and Bud become the objects of a chase that leads all concerned to an abandoned temple in the desert, where the treasure was hidden. Wholesale confusion results when every one tries to double-cross every one else, and when three mummies, one genuine and the other two fake, start to roam throughout the temple. Ultimately, an explosion of dynamite disperses all the villains and blasts a hole in a wall that reveals the fabulous treasure. It ends with Abbott and Costello using the find to open an elaborate nightclub, which they call the Club Klaris.

It was produced by Howard Christie, and directed by Charles Lamont, from a screenplay by John Grant, based on a story by Lee Loeb. Harmless for the family.

"Hell's Island" with John Payne and Mary Murphy

(Paramount, May; time, 84 min.)

Photographed in VistaVision and Technicolor, this adventure melodrama is only moderately interesting and exciting, but it should get by as a supporting feature with undiscriminating movie-goers who are not too concerned about story values. The plot, which offers a mixture of intrigue, murder, double-crosses and female duplicity, while the hero searches for a missing ruby, is so involved that one finds it difficult to follow its ramifications. Moreover, no sympathy is felt for the principal characters, and it is given more to talk than to action, slowing down the pace considerably. John Payne is adequate as the hero who seems to have more brawn than brains, and Mary Murphy is curvaceous and seductive as a homicidal woman who plays him for a "sap." Incidentally, Paramount's advertising matter on this picture is misleading, for it features the beautiful Miss Murphy in a Bikini-type swimsuit, but there is no scene in the picture in which she appears in such an outfit. The direction is routine, and the photography good:—

Jilted by Mary, who had eloped with Paul Picerni, a famous flier, Payne had gone on a binge that ended his career as an assistant district attorney. He becomes a bouncer in a Las Vegas gambling club, where Frances L. Sullivan, a ruthless paralytic, offers him \$5,000 to go to Puerto Rosario to investigate the disappearance of a fabulous ruby that was being smuggled out of the country to him in a chartered plane that had crashed. Payne accepts the assignment when he learns that the plane was owned by Picerni, whom Sullivan suspected of stealing the ruby, and who was now in jail, charged with sabotage. Upon arriving in Puerto Rosario, Payne visits Mary, who confesses that she no longer loves Picerni but is determined to arrange his escape from an island penal colony before she leaves him to go back to Payne. She tells Payne also that she knows nothing about the missing ruby. Payne sets out to communicate with the mechanic who had worked on the sabotaged plane but the man is murdered before he can question him. From then on Payne becomes involved in several more killings and a number of doublecrosses, the details of which are too complicated to chronicle here, but it is not until he finds himself double-crossed by Mary that he realizes that she had engineered the several murders, had possession of the ruby, and sought to have her husband killed while attempting an escape in order to collect his life insurance. Payne tricks Mary into making a confession of all this within earshot of the police and, as she is led away to jail, he prepares to return to the United States—a sadder but wiser man.

It was produced by William H. Pine and William C. Thomas, and directed by Phil Karlson, from a screenplay by Maxwell Shane, based on a story by Jack Leonard and Martin M. Goldsmith.

Adult fare.

"High Society" with the Bowery Boys

(Allied Artists, April 17; time, 62 min.)

Followers of the Bowery Boys series of program comedy melodramas may accept this latest effort as fair, but it does not come up to the "Bowery to Bagdad" standard, released previously. As a general rule, William Beaudine, the director, can be depended upon to get the best out of a story, but the material in this case is so weak that he apparently could not overcome it. The comedy, such as it is, is so forced that it is ineffective. The photography is good:—

Dayton Lummis, a high society crook, meets Huntz Hall and conceives the idea of presenting him as a cousin of Ronald Keith, heir to a fortune, so that he may lay his hands on the boy's millions. Accompanied by Leo and Bernard Gorcey, Huntz goes to live with Keith's wealthy family at their estate. There they meet Amanda Blake, Lummis' conniving sister, and Addison Richards, a crooked lawyer working together with Lummis in the scheme to grab Keith's millions. As time goes on, Leo and Huntz realize the enormity of the crime about to be committed against Keith, and decide to protect him. Lummis, aided by Richards and another henchman, make captives of the boys and Keith until a bank representative arrives to accept crooked documents designed to turn the fortune over to Huntz. But in a

mixture as a result of a fight, the boys succeed in convincing the bank's representative of the crooked scheme, thus preventing him from accepting the false documents. It all ends with Keith and his butler visiting the boys in the Bowery to express their gratitude.

Ben Schwab produced it, and William Beaudine directed it, from a screenplay by Bert Lawrence and Jerome S. Gottler, based on a story by Edward Bernds and Elwood Ullman.

Family entertainment.

"Daddy Long Legs" with Fred Astaire, Leslie Caron, Terry Moore and Thelma Ritter

(20th Century-Fox, May; time, 126 min.)

A thoroughly charming and appealing up-to-date musical version of the famed Joan Webster novel is offered in this elaborate CinemaScope production, beautifully photographed in DeLuxe color. It should prove to be a beguiling entertainment for all types of audiences, for the story is warm, human and light-hearted, and it has magnificent production quality, humor, pathos and effectively staged musical numbers. Jean Negulesco's expert direction and the winning performances by all the players do full justice to the well known story, which deals with a 'teen-aged orphan who is adopted by a millionaire who keeps his identity a secret, sends her through college and wins her heart before she becomes aware that he is her benefactor. Leslie Caron is captivating as the orphaned French girl who is bewildered by the good fortune that befalls her and saddened by the fact that her unknown guardian does not reply to the many grateful letters she sends him throughout her years at college. Fred Astaire is ideal as the gay millionaire bachelor who adopts her, arranges for her education in an American college, and forgets about her existence until her pleading letters are forcefully brought to his attention by Thelma Ritter, his soft-hearted secretary. The manner in which a romance develops between Miss Caron and Astaire is utterly charming, despite the difference in their ages. The song-and-dance routines that feature Miss Caron and Astaire, individually and together, are imaginative and enjoyable. Good touches of comedy prevail throughout, with Miss Ritter and Fred Clark, as Astaire's aides, contributing much of the humor:—

While visiting in France, Astaire has automobile trouble and stops at an orphanage for help. There he becomes fascinated by the manner in which Leslie mothers the younger orphans and, through Larry Keating, the American Ambassador, he adopts her without divulging his identity and arranges for her to be sent to a New England college. It is made clear to Leslie that her unknown benefactor wants no gratitude, and she is instructed to write monthly to a John Smith at a New York post office box to tell him of her progress. Leslie imagines her guardian to be an old man with long legs and nicknames him Daddy Long Legs. Astaire does not bother to read the letters she sends him during her stay at school until he is shamed into doing so by Miss Ritter, his exasperated secretary. Intrigued by what Leslie had to write, Astaire arranges to visit the college, ostensibly to see Terry Moore, his niece, who was Leslie's roommate. The visit leaves Astaire intrigued with Leslie's beauty and personality, and he arranges for both girls to come to New York for a week-end. Leslie arrives alone when illness prevents Terry from accompanying her. Astaire and Leslie go out on the town, have a gay time together, and fall deeply in love. He decides to propose to her, but complications arise when the Ambassador, visiting New York and occupying the hotel suite next to Leslie's, overhears a conversation between her and Astaire and places the wrong interpretation on their relationship. Ignoring Astaire's protestations, the Ambassador compels him to break off the romance. Leslie, unaware of what had happened, returns to school heartbroken. On Commencement Day, she is taken in tow by Miss Ritter, who brings her to New York to finally meet her benefactor. Her joy knows no bounds when she discovers that he is Astaire and when he asks her to become his wife.

It was produced by Samuel G. Engel, and directed by Jean Negulesco, from a screenplay by Phoebe and Henry Ephron.

Fine for the family.

The pictures and months of release are as follows:

May: "The Eternal Sea," starring Sterling Hayden, Alexis Smith and Dean Jagger; "Sante Fe Passage," starring John Payne, Faith Domergue and Rod Cameron; "I Cover the Underworld," starring Sean McClory and Joanne Jordan; and "Don Juan's Night of Love," starring Raf Vallone and Silvana Pampanini.

June: "Road to Denver," starring John Payne, Mona Freeman and Lee J. Cobb; "Flame of the Island," starring Yvonne DeCarlo, Howard Duff and Zachary Scott; "The Green Bhudda," starring Wayne Morris and Mary Germaine; "City of Shadows," starring Victor McLaglen; and "Double Jeopardy," starring Rod Cameron and Gale Robbins.

July: "Magic Fire," starring Yvonne DeCarlo, Carlos Thompson, Rita Gam and Valentina Cortese; "Mystery of the Black Jungle," starring Lex Barker; "Deadline Alley," starring Rod Cameron, Julie Bishop and Ben Cooper; and "Jaguar," starring Sabu, Chiquita and Barton MacLane.

August: "The Last Command," starring Sterling Hayden, Anna Maria Alberghetti and Richard Carlson; "The Divided Heart," starring Cornell Brochers, Yvonne Mitchell and Alexander Knox; "Lay That Rifle Down," starring Judy Canova; and "Circus Girl."

September: "The Hostage," with Ray Milland and Mary Murphy; "The Vanishing American," with Scott Brady, Audrey Totter and Forrest Tucker; and "Come Next Spring," starring Steve Cochran, Ann Sheridan and Sonny Tufts.

This list of pictures is indeed impressive, and the announcement of their consistent delivery during the next five months is most gratifying, for it indicates that Republic is no longer thinking of quitting the theatrical field, as reported recently.

The exhibitors are badly in need of more product, and so long as Republic delivers proper merchandise both in quantity and quality, it is deserving of the fullest support possible. The only support that counts, however, is playdates!

DATE SET FOR COMPO AUDIENCE AWARDS

A new and final date — November 17 through November 27 — was fixed last week-end for the nation-wide balloting that is to be held under the auspices of COMPO to register the public's choice of the best picture, best performances and most promising young players of the previous year. Previously, the voting period had been from Thanksgiving Day, November 24, to December 7.

The decision to change the date was made by Elmer Rhoden, newly-appointed national chairman of the Audience Awards campaign, following a conference with COMPO representatives, two members of the original Audience Poll committee and others, including a representative of Price Waterhouse & Co., public accounting firm.

It was decided also that the awards shall be made at a function to be held in Hollywood on the night of December 5, 6 or 7, whichever may later be decided upon as being most convenient.

Nominations for the awards will be made by exhibitors, under a procedure worked out by Rhoden.

The nominations, according to present plans, will be made to cover three different periods, with all exhibitors eligible to participate. The first nominating ballot, as tentatively arranged, will be sent to COMPO by exhibitors on or around June 1 and will permit exhibitors to make their nominations from pictures generally released between October 1, 1954 and March 31, 1955. The distributors will determine which of their pictures have been widely enough exhibited to be eligible for nomination. Any picture or personality receiving 75 per cent of the nominating votes from exhibitors will go on the final ballot given to the public.

A similar nominating procedure will be followed by the exhibitors on or about August 1 in making their nominations from pictures and personalities included in the releases of April, May and June. The final nominations will be made on or around October 1 on pictures and personalities included in general releases of July, August and September. In each of the three nomination balloting any picture or personality receiving 75 per cent of the votes will go on the final ballot to be used by the public.

September 30 will be the cutoff date of pictures to be considered.

THE READERS HAVE THEIR SAY

Dear Pete:

I have read with much interest the report of Al Lichtman regarding the use of 2-D trailers for CinemaScope productions, and also the reply of the projectionist (April 16).

Why all the fuss about a brief trailer, while nothing is said concerning the really important subject of showing the CinemaScope picture in its full width? From what I have been able to learn, the masking out of the sides of CS productions in order to better fill the screen is quite widespread. In my opinion, when the ends are masked out, the picture is no longer CinemaScope and the exhibitor should not be permitted to advertise the picture as being shown in CS. If the picture is not going to be shown in its entirety, why make it in CS in the first place? If the practice of eliminating the ends of CS productions is to prevail, then I suggest that we go back to the old standard and eliminate the extra expense and effort required to make CinemaScope prints. —G. Park Weaver, projectionist, Ace Theatre, Wilmington, Del.

* * *

Dear Mr. Harrison:

Your articles as well as the ones by Jay Emanuel on VistaVision were quite interesting but I do feel that you both missed the point in the great achievement VistaVision has made in the progress of ultimate production.

Do you recall the scene at the end of "White Christmas" where the General blew out the candles—yes they were all blown out—then immediately following was the finale—and as the camera moved back taking in the entire club scene and the General—the candles were lit again! So I say we must have a great process as VistaVision lights the candles in "White Christmas." —Frank W. Barnes, Elite Theatre, Crawford, Nebraska.

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THE BREACH WIDENS

Following a procedure that is similar to the one suggested in this paper last week, the joint Allied-TOA committee, which is seeking a roundtable conference with the presidents of the different film companies, sent a telegram on Monday of this week to the heads of Loew's, Inc., Paramount, 20th Century-Fox, RKO and Universal, assuring them that it is not the intention to discuss individual company sales policies at the proposed meeting and requesting that they reconsider their decisions rejecting the invitations extended to them.

According to reports, the telegram was not sent to the heads of the other companies because they rejected the invitation on grounds other than an unwillingness to discuss individual sales policies. Some reports, however, indicate that Allied Artists and United Artists were willing to participate in the meeting.

The telegram, which was signed by Rube Shor, president of National Allied, and E. D. Martin, president of the Theatre Owners of America, had this to say:

"Reurtel declining attendance proposed industry trade conference for reasons stated by you that you cannot attend conference that will discuss individual company sales and trade policies. May I state that this is a misconception of the purpose of the conference. There is no intention to discuss individual company sales and trade policies but rather to present the serious plight of exhibitors resulting in the closing of theatres and decrease in patronage and further the general sales policies of distribution that do not encourage licensing on the merits and ability to pay. It is the American way and it is part of the American economy that there be freedom of speech and exchange of ideas for the common good and that producers and distributors in any business sit and discuss the problems of their customers when they are in trouble. Should it be different in our industry? What harm can come from an intelligent, sincere and free discussion of exhibitor and distributor relations? Request you reconsider your negative decision and please telegraph answer to Rube Shor so that conference if held may take place not later than proposed date of May 24. Regards."

The assurances given by Messrs. Shor and Martin gave rise to the hope that the company presidents would reconsider their negative decisions, but this hope was shattered by midweek when it was made clear by Nicholas M. Schenck, of Loew's, and Spyros P. Skouras, of 20th Century-Fox, that the only way by which they would be willing to confer with the joint committee is on an individual basis, without representatives of other film companies being present. It can be anticipated that the other company chiefs will decline along similar lines.

The next move is now up to the joint Allied-TOA committee, which is scheduled to meet in New York on May 23, one day prior to the proposed roundtable conference.

Allied, as it is well known, is prepared to go to the Government for relief. The TOA has stated officially that it "will seek relief through any other means necessary," but an official hint that the organization may be inclined to join up with Allied in the bid for Government intervention was dropped this week by Alfred Starr, chairman of TOA's executive committee, who told trade press reporters that, though he was still firm in his opposition to Government

regulation of the industry, he and other TOA leaders now had an "open mind" on the matter. He added that the "swelling chorus of complaints" from TOA members, coupled with their "mounting feeling of economic disaster," led him to believe that "desperate men will do desperate things."

The strife that now divides the exhibitors and the film companies cannot do the industry any good. It is an unhealthy situation, no matter from which angle one looks at it.

Exhibition needs relief from onerous film terms and needs it in a hurry. Thousands of exhibitors are faced with a struggle for survival and the only thing that can save them is for the distributors to bring rentals and terms down to reasonable levels so that they, the exhibitors, will at least be given an opportunity to earn a fair profit.

The great majority of exhibitors want to accomplish this without governmental action, and their efforts to set up a roundtable conference with the film company heads is indicative of their desire to solve their problems within the industry. But instead of giving the exhibitors a chance to discuss their problems and to suggest ways and means of alleviating the conditions that are forcing them to the wall, the distributors quibble about what may be discussed and resort to expert fencing and fine diplomacy. Is it any wonder, then, that more and more exhibitors, out of sheer desperation, are beginning to feel that it is better to be regulated by the Government than by the distributors?

HELP FOR THE LITTLE FELLOW

A definite step forward toward improving distributor-exhibitor relations is the proposal made last week by Al Lichtman, 20th Century-Fox's director of distribution, to submit to arbitration film rentals of \$50 or less per picture.

Making it clear that he was speaking as an individual and not as a representative of his company, Lichtman had this to say:

"Exhibitor leaders have been upbraiding the distributors because of onerous terms, particularly for the little exhibitor, and it is commendable that these big, affluent exhibitors should be fighting for the little fellows. I, too, want to take up the cudgels for the little fellow. In fact, this is not new to me. I have always tried to differentiate in all my dealings with exhibitors between the big, rich exhibitor in the big cities who enjoy first runs, and the little fellow in the sub runs or in little towns where business is limited.

"But today the differential between the so-called big exhibitor and the little exhibitor is more marked than ever before. To give you an example, it is now possible in approximately 4,500 theatres and big drive-ins to earn from 85 to 90% of the total film rental on a first class motion picture; the balance comes from more than double that number of theatres, so that it behooves all distributors to have a most flexible policy in order to take care of the little fellow and keep him in business to the utmost of our ability. Those of them who will not progress and improve their facilities will fall by the wayside in any case because not only do they have to compete with television but also the drive-in theatres.

(Continued on back page)

"The Shrike" with Jose Ferrer and June Allyson

(Univ.-Int'l, September; time, 88 min.)

This screen version of the highly successful, Pulitzer Prize-winning stage play of the same name does not come up to expectations, but the fame of the play affords the exhibitor good exploitation values. That it does not attain the gripping and chilling power of the play is due mainly to the fact that the character of the wife has been softened considerably. In the play she is a vicious and malicious woman, who compels her husband to undergo a frightening experience in a mental hospital, to which he is committed for observation after attempting suicide. She is called a shrike, which is described in the story as "a little, soft downy bird with a long beak, on which she impales her victim." The character in the picture hardly fits that description as played by June Allyson; she appears to be too wholesome, and what malice she does display is not too convincing. A sensitive performance is turned in by Jose Ferrer as the distraught husband; he makes one feel keenly the helplessness of a man who, though perfectly normal, is compelled to remain in a psychiatric ward. Those who have seen the play will no doubt find the film version disappointing by comparison, for the changes made in the script have weakened its dramatic power. Those who have not seen the play should find it to be an unusual drama that will grip their interest throughout but leave them with a feeling that it promised more than it delivered.

The story opens with Ferrer confined to a psychiatric ward in a New York hospital after a suicide attempt, and with June, his estranged wife, showing considerable concern over his condition as well as a desire to become reconciled. In a series of examinations by the hospital's psychiatrists, Ferrer reconstructs his life with June during their nine years of marriage. By flashbacks, it is revealed that June had a role in Ferrer's first play and that they had been married on the night that the critics had hailed him as a new directorial discovery. His career suffered when she began to take an aggressive interest in his stage activities, and she became so possessive that he grew more and more resentful of her intrusion in his professional life and separated from her. Shortly thereafter, he struck up a romantic relationship with Joy Page, an understanding young actress. His inability to obtain a divorce from June or to resume his career had made him despondent and had led to the attempted suicide. Feeling perfectly normal and anxious to be released, Ferrer finds that he cannot win his discharge under the law unless he agrees to return to his wife's custody. He rebels against this, and June, fearing that he will return to Joy, refuses to cooperate. Desperate, he finally pretends that he is willing to give up Joy and to start life anew with June. Skeptical about Ferrer's sudden aboutface, the doctors confer with June, and from her attitude they soon learn that she herself is in need of psychiatric treatment—a fact that is bluntly made clear to her. She now realizes the suffering she has caused Ferrer and, upon his release, tells him that he is free to go his own way. Touched by her genuine remorse, he becomes reconciled with her.

It was produced by Aaron Rosenberg, and directed by Mr. Ferrer, from a screenplay by Ketti Frings, based on the play by Joseph Kramm.

Best suited for mature audiences.

"Moonfleet" with Stewart Granger, George Sanders and Viveca Lindfors

(MGM, June; time, 89 min.)

An odd mixture of skullduggery, smuggling, cemeteries, loose women, derring-do and a little boy's idolatry of a dapper rogue is offered in this period costume melodrama, which has been photographed in Eastman color and CinemaScope. It is a spotty entertainment, however, even though it does have some outstanding melodramatic sequences. The story, which takes place in England during the year 1757, wanders all over the lot and has so many twists and turns that much of what happens leaves the spectator in a daze. Moreover, some of the principal characterizations are not clearly defined. There are moments when the action is fast, adventurous and exciting, but there are other moments when the movement is bogged down by too much talk. The picture has been given an elaborate production, with magnificent settings and colorful costumes, but these are not enough to make up for its many deficiencies. While it is not essentially an adults' picture, several suggestive sequences having

to do with the hero's relationship with loose women make it questionable for children.

Briefly, the story has Jon Whitley, a 10-year-old boy, arriving in the village of Moonfleet to seek the protection of Stewart Granger, a dapper rogue who headed a gang of cut-throat smugglers and who was once the sweetheart of the boy's dead mother. Granger, obviously displeased at being saddled with the youngster, decides to send him to a far away school, but the boy escapes from a carriage taking him there and returns to Granger. Impressed with the lad's spunk, Granger permits him to remain. In subsequent events the boy stumbles upon the tomb of an ancestor and discovers a clue to the whereabouts of a fabulous diamond hidden years previously. Meanwhile Granger's relations with a gypsy girl and with Joan Greenwood, wife of George Sanders, another dapper thief, infuriates Viveca Lindfors, Granger's mistress. In retaliation, she notifies the authorities of a piracy venture planned by Granger in partnership with Sanders. Granger barely escapes with his life as a result of Viveca's perfidy, and he goes into hiding, tailed by little Jon. He tries to chase the lad away, but changes his mind when the youngster shows him the clue to the whereabouts of the diamond. He embarks with the boy on a series of daring adventures that eventually result in their finding the diamond, after which he decides to abandon the lad. At the last moment, however, he becomes conscience-stricken and decides to return the gem to the boy. This move results in a vicious fight with Sanders, whom he kills. Though mortally wounded, he makes his way back to the boy and hands him the diamond before he dies.

It was produced by John Houseman, and directed by Fritz Lang, from a screenplay by Jan Lustig and Margaret Fitts, based on the novel by J. Meade Falkner.

Adults.

"Robbers' Roost" with George Montgomery, Richard Boone and Bruce Bennett

(United Artists, May; time, 82 min.)

A passable western melodrama, photographed in Eastman color. While it should get by with the diehard western fans, its appeal for others will be limited, for its story about a crippled rancher who hires two gangs of rustlers as ranch hands in the hope that they will be too busy watching each other to steal his cattle offers little that is novel either in situation or in dialogue. Except for a few draggy moments, there is much physical action, but its emotional appeal is not forceful. In the picture's favor is the gorgeous outdoor scenery, which is enhanced by the beautiful color photography:—

George Montgomery, wanted by the law, arrives in the rough town of Junta Junction, where he detects Peter Graves, gang leader, cheating Richard Boone, a rival leader, at poker. Impressed by Montgomery's fearlessness, Boone offers him a job and informs him that his gang planned to rustle all the cattle on the ranch of Bruce Bennett, an invalid, who had hired them as ranch hands. On the following morning, when they ride out to the ranch, they are surprised to learn that Bennett had hired also Graves and his gang, cleverly figuring that both gangs will be so busy watching one another that neither would rustle the cattle. Sylvia Findley, Bennett's sister, arrives at the ranch and pleads with him to return East with her for proper medical care, but he declines. When several of the rustlers make passes at Sylvia, Montgomery beats them up. Bennett, impressed, assigns him to stay with her at all times. Meanwhile Boone and Graves try to outwit each other in an effort to rustle the cattle and finally decide to join forces to carry out the scheme. Montgomery, having fallen in love with Sylvia, strings along with the rustlers but secretly advises Sylvia of their intentions. She loses faith in Montgomery, however, when she learns that he is wanted for two murders—a crime he refuses to explain. Actually, Boone had been responsible, and Montgomery was waiting for an opportune moment to make him confess. In the complicated events that follow, Montgomery capably plays along with Boone in a doublecross on Graves and in the kidnapping of Sylvia. In the final analysis he not only saves her from harm, but in a showdown he kills Graves and mortally wounds Boone, who establishes his (Montgomery's) innocence before he dies.

It was produced by Robert Goldstein, and directed by Sidney Salkow, from a screenplay by John O'Dea, Maurice Geraghty and Mr. Salkow, from the novel by Zane Grey.

Adults.

"Sante Fe Passage" with John Payne, Faith Domergue and Rod Cameron

(Republic, April 4; time, 90 min.)

Although it is not an epic, "Sante Fe Passage" is an above-average outdoor melodrama. The picture, which is photographed in Trucolor, should easily please the dyed-in-the-wool western fans in action houses, and should provide suitable entertainment elsewhere as part of a double bill. There are no new wrinkles in the pat story, which mixes an Indians-versus-whites conflict with a romantic triangle, but it is presented in interesting fashion and hits a series of exciting climaxes in the swift and continuous action. John Payne is forthright and fearless as a frontier scout, and Rod Cameron is a somewhat sympathetic villain as head of a wagon caravan. Faith Domergue is effective as a beautiful New Orleans girl whose part-Indian blood temporarily affects her romance with Payne, an avowed Indian hater. The outdoor scenery backgrounding the action is appropriately rugged, and the Trucolor photography is exceptionally good:—

Payne hates all Indians, particularly George Keymas, chief of the Kiowas, whose massacre of a wagon-train of settlers, for whose safety Payne had been responsible, had led to his ostracism; neither he nor Slim Pickens, his pal, can get jobs. Faith Domergue, who owns half of a shipment of ammunition being transported to Mexican insurrectionaries in Sante Fe protests when Rod Cameron, her partner, hires Payne and Pickens to guide their wagon train through the treacherous Indian country, but she changes her opinion when Payne's heroism saves them from a wild horse stampede instigated by the Kiowa chief. Payne, unaware that Faith is half-Indian, falls in love with her, despite a warning from Cameron to stay away from her. In time, Cameron's jealousy inspires him to plot a way to eliminate Payne. He sends word to the Kiowa chief offering to deliver Payne in return for safe passage for the wagon train. The chief agrees, but plans to capture all concerned, including the ammunition. Payne, after being made a captive, learns of the plan. He overpowers his Indian guards and races to warn the wagon train of the impending danger. In the battle that follows, Cameron loses his life but Payne succeeds in saving Faith. They make their way to Sante Fe, where they marry, first in Indian fashion and then in a wedding ceremony conducted by the local padre.

It was produced by Sidney Picker, and directed by William Witney, from a screenplay by Lillie Hayward, based on the *Esquire* magazine story by Clay Fisher. Family.

"5 Against the House" with Guy Madison, Kim Novak and Brian Keith

(Columbia, June; time, 84 min.)

Despite a highly theatrical but exciting ending, "5 Against the House" is an intriguing, well-produced melodrama that should go over well with all types of adult audiences. The main story line, which provides the suspense, has four young college men carrying through a fantastic plan to rob a Reno gambling establishment that is so well guarded that it is considered burglar-proof. The young men look upon the robbery as a challenge and do not intend to keep the money, but the lark turns into a serious business when one of them, subject to temporary fits of insanity, crosses his chums and turns the holdup into the real thing at gunpoint. The story is not only well conceived, but it has good touches of comedy, humorous dialogue and intimate but inoffensive love-making. The direction is expert and the acting highly competent. The actual Reno backgrounds are fascinating and they lend a realistic touch to the proceedings. Favorable word-of-mouth should benefit this picture at the box-office:—

Returning to college together after a summer vacation, Guy Madison, Brian Keith, Kerwin Mathews and Alvy Moore stop in Reno for a short fling in Harold's Club, a huge gaming establishment. They witness an unsuccessful attempt by a holdup man to rob one of the cashiers and are impressed by a police boast that the place is holdup-proof. Back at school, Madison resumes his romance with Kim Novak, a safe singer, and he has his trouble with Keith, a wartime pal, who occasionally becomes psycho-neurotic as a result of combat experiences. Meanwhile Mathews, a brilliant and wealthy young man, thinks about Harold's Club being holdup-proof and considers it a challenge to his ingenuity. He dreams up a fantastic plan to rob the club and induces Keith and Moore to join him after convincing them that conspiracy and robbery with threat to kill, using no weapons, are not crimes if done with the intent to return the money. Madison, occupied with Kim,

is not told about the plan, but on the day the boys set out for Reno in a house trailer, he and Kim decide to go along to get married. Shortly before they reach Reno, Madison learns of the scheme when he notices in the trailer a duplicate of a money cart used in the club. He insists that his chums abandon their wild scheme only to find himself threatened by Keith, gun in hand, who not only insists that the plan go through but compels Madison and Kim to join it. The robbery is executed without a flaw, but, as Keith tries to break away with the money, Mathew attempts to stop him. Pandemonium breaks loose as the police converge on the scene, and Keith escapes to a garage, where he is cornered on a lofty catwalk. Madison persuades the police not to shoot him down and, risking his life, goes up on the catwalk, talks Keith out of his neurotic state, and induces him to surrender without a struggle for return to a Veterans' hospital.

It was co-produced by Sterling Silliphant and John Barnwell, from their own screenplay, written in collaboration with William Bowers and based upon the story by Jack Finney. Phil Karlson directed it. Adults.

"The Sea Chase" with John Wayne and Lana Turner

(Warner Bros., June 4; time, 117 min.)

Bolstered by the names of John Wayne and Lana Turner, and photographed in CinemaScope and WarnerColor, "The Sea Chase" should give a good account of itself at the box-office. As an entertainment, it shapes up as a peculiar but pretty good adventure melodrama, with enough suspense, excitement and romance to satisfy the general run of audiences. The story, which centers around the long pursuit of a German freighter by a British warship at the outbreak of World War II, casts Wayne as an idealistic German sea captain who is not in sympathy with the aims of the Nazi government, and Miss Turner as a Nazi spy and adventuress. What is peculiar about the picture is that there is nothing Teutonic about the looks, speech and mannerisms of either Wayne, Miss Turner or the members of his crew. It is difficult to accept them as Germans, and this naturally lessens any feeling of realism. The direction and acting are competent, but the running time is too long. The photography is tops:—

On the eve of World War II, Wayne finds that he and the crew of his freighter are faced with internment in Sydney, Australia. Determined to make his way back to Germany, he secretly slips out of the harbor under cover of a heavy fog and heads for Valparaiso, 7,000 miles away. Just before sailing, the ship is boarded by Lana, Wayne's former mistress, who was now engaged to David Farrar, commander of the British warship Rockhampton and Wayne's friend but also his pursuer in the line of duty. Wayne learns that the Rockhampton had set out in pursuit of his ship, and he sets a devious course to outwit Farrar. He stops at a shipwreck station near Auckland to replenish his low supplies, and orders Lyle Bettger, his first mate, to take a detail ashore for the provisions. Bettger, an aggressive Nazi, cold-bloodedly murders six shipwrecked and unarmed fishermen, but does not report the incident to Wayne. Later, when Farrar learns of the atrocity, his friendship for Wayne turns to vengeful hatred. Running short of fuel, Wayne orders his crew to burn all available wood on board, including the lifeboats, until they reach an uninhabited South Sea island. There, the crew goes ashore and, despite many grim mishaps, they cut 500 cords of wood so that the ship will have enough fuel to reach Valparaiso. Meanwhile the coldness between Wayne and Lana disappears and they fall in love. When the ship reaches the neutral port of Valparaiso, Wayne is hailed as a hero by the German colony. Shortly thereafter the Rockhampton arrives. Farrar meets up with Wayne in a crowded hotel lobby and calls him a coward and murderer for the Auckland massacre. Wayne is appalled by the news but cannot defend himself under orders of the high command. With his ship refitted and refueled, and with the Rockhampton assigned to another mission, Wayne puts to sea again and heads for Germany. In the events that follow, Farrar, in command of a sea patrol, catches up with Wayne in the North Sea and shells his freighter. Before going down with his ship and with Lana at his side, Wayne orders his crew to abandon the vessel and to deliver to Farrar the ship's log, which contained a handwritten confession by Bettger that he (Wayne) was innocent of the Auckland atrocity.

It was produced and directed by John Farrow, from a screenplay by James Warner Bellah and John Twist, based on the novel by Andrew Geer. Unobjectionable morally.

"My next statement may startle some of my distributing colleagues but I urge them to think it over and come to my way of thinking.

"One of the simplest and most constructive means of ending all this controversy and to prove to the exhibitor leaders that men in distribution have the welfare of our business just as much at heart as any one of them, I propose that for the small accounts, say those paying a film rental of \$50.00 per picture or less, that we agree to arbitrate those film rentals, or any other subject that may be controversial between the distributor and the exhibitor with such accounts.

"Fortunately, and I thank God for this, the big exhibitor is doing all right. In fact, it is possible for him as well as distributors, to gross more money with top pictures in big situations today than ever before, and therefore he does not need the same treatment that I am advocating here for the little fellow, and while I said at the very outset that I am only speaking for myself, and I have not consulted my associates, I do know from my 29 years experience with Spyros Skouras, that his heart and soul is for the preservation of all theatres. Ever since I have been directly associated with him in 20th Century-Fox, we have striven together to save the theatres in every conceivable way. The struggle that we had to put over CinemaScope which was one of the biggest factors in the revival of the industry amply attests to our concern over the future of our business, without going into any further details.

"I do not wish to go into the whys and wherefores of who said this or that concerning the round table meeting that I, in good faith, suggested to be called. All I can say in this respect is that before I close my career in this business I would like to see harmony, good will and constructive measures introduced into this business, thus enabling exhibitors, distributors and producers to work together with one goal — to perpetuate and elevate this business to greater heights than ever before."

There are, no doubt, many exhibitors, both large and small, who will feel that Al Lichtman's proposal does not go far enough to relieve the present strain on exhibition, but most of them will agree that he is to be congratulated for his constructive thinking and for his apparent willingness to do something to alleviate a serious situation. If the other distributor chiefs would emulate his thinking, a fine start toward betterment of distributor-exhibitor relations could be made.

"A Prize of Gold" with Richard Widmark and Mai Zetterling

(Columbia, June; time, 98 min.)

Set against authentic post-war Berlin backgrounds, and photographed in Technicolor, "A Prize of Gold" is an interesting, if not believable, adventure melodrama, with enough thrills, excitement and romance to satisfy those who are not too discerning. The first half of the story, which centers around the development of a romance between Richard Widmark, as a U.S. Military Police sergeant, and Mai Zetterling, as a wistful German schoolteacher, moves along at a leisurely pace, but the action perks up considerably in the second half, which deals with an attempt by Widmark and several Britishers to hijack in mid-air a military plane headed for England with a shipment of gold bars. The manner in which they accomplish this feat only to have the scheme misfire unfolds with considerable suspense and excitement. Although Widmark's involvement in the robbery is not to be condoned, he wins a measure of sympathy because of his repentance in the end and because his actions were motivated by a worthy desire — that of freeing Miss Zetterling from the unwelcome advances of a coarse benefactor, on whom she depended for funds to take care of a group of displaced children. The direction is good, and so is the acting. The color photography, however, is below par:—

When a fabulous store of Nazi gold is discovered in the British sector of Berlin, Widmark and George Cole, his British counterpart, are instructed to report the find to their respective superiors. Widmark's jeep is stolen by a 12-year-

old boy, and he pursues the lad into a bomb-wrecked building, where he finds him living with a brood of displaced children, who were cared for by Mai. A romance develops between Widmark and Mai but she tries to dissuade him from seeing her lest it offend Eric Pohlmann, a wealthy contractor, from whom Mai hoped to obtain enough money to take the children to Brazil. One day Widmark finds Pohlmann making unwelcome advances on Mai. He gives him a beating and, realizing that he had ruined Mai's chances of taking her charges to Brazil, promises to raise the needed funds. To accomplish this, he joins Cole in a plan to hijack a military plane, to which they had been assigned to guard a shipment of the gold en route to London. They bring into the scheme Nigel Patrick, a discredited ex-RAF flyer, who is to masquerade as an American major and take over the plane, and Joseph Tomelty and Donald Wolfelt, two shady Britishers, who were to dispose of the loot. The plan works without a hitch to the point where they take control of the plane and land it at an abandoned English airfield. While Widmark and the others transfer the gold to a truck, the captive crew gain an advantage and attempts to escape. The ensuing fight results in the plane bursting into flames. Widmark, after making his way to hideout, is filled with remorse in the mistaken belief that the crew had perished in the flames. Conscience-stricken, he decides to confess and return the gold. This leads to a fight in which all but Widmark lose their lives in an attempt to keep the loot. Widmark surrenders to the authorities, makes a full confession and, as he prepares to stand trial, Mai promises to wait for his release.

It is a Warwick production, co-produced by Irving Allen and Albert N. Broccoli, and directed by Mark Robson, from a screenplay by Robert Buchner and John Paxton, based on the novel by Max Catto.

Adults.

"Angela" with Dennis O'Keefe and Mara Lane

(20th Century-Fox, March; time, 81 min.)

A moderately interesting program melodrama, produced in Italy against actual Rome backgrounds. At best, it belongs on the lower half of a double bill. Its story about a glib American who becomes involved in two murders as a result of his infatuation for a beautiful but designing young woman not only follows a tried-and-true formula but is also contrived, illogical and incredible. Moreover, the pace is somewhat slow and monotonous. The acting on the whole is competent, if not distinguished, and Mara Lane, as the heavy of the piece, oozes sex in the variety of clothes she wears. The photography is good but mostly in a low key:—

Dennis O'Keefe, an American car salesman in Rome, falls in love with Mara, an attractive and sophisticated secretary to an important business man. One night at her apartment, O'Keefe finds Mara's boss dead, the victim of a heart attack, according to her. In order to avoid a scandal, she pleads with O'Keefe to dispose of the body without calling the police. He takes the body to his car with the intention of staging an automobile accident, but just before he carries out the plan he discovers that the dead man had been Mara's lover. At this point Rossano Brazzi, a brutal ex-convict who identifies himself as Mara's husband, shows up at the scene. He overpowers O'Keefe and uses his (O'Keefe's) gun to pump several bullets into the corpse, thus implicating O'Keefe in the death of the man. O'Keefe gains the upper hand and, in the fight that follows, kills Brazzi, puts him in the car and hurls him over a cliff together with the corpse. Despite O'Keefe's suspicions, Mara convinces him that she is on the level. In due time the police discover the two bodies and different clues lead them to O'Keefe, who is charged with the murders. To clear himself, O'Keefe calls on Mara to testify in his behalf, but she shocks him by keeping silent. He escapes from the police and goes to Mara's apartment to force a confession out of her. She attacks him with a gun and wounds him seriously, but the police arrive in time to save him and capture her.

It was produced by Steven Pallos, and directed by Dennis O'Keefe, from a screenplay by Edoardo Anton and Jonathan Rix, based on a story by Steve Carruthers.

Adults.

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THE DISTRIBUTORS MUFF THEIR CHANCE

As anticipated, the presidents of the different film companies have refused to reconsider their decisions rejecting the invitation sent to them by the joint Allied-TOA committee for a roundtable conference.

From a statement issued this week by the joint exhibitor committee, it appears that only Steve Broidy, president of Allied Artists, and Herbert J. Yates, president of Republic, had accepted the invitation.

The statement, which was signed by Rube Shor, president of National Allied, and E. D. Martin, president of the Theatre Owners of America, had this to say:

"We are greatly disappointed that the Presidents of distribution have rejected the Allied-TOA invitation to join in an All-Industry Conference to discuss exhibitor problems, the declining audience, and the low ebb of exhibitor-distributor relations.

"Our invitations cited that we had no intention of discussing individual company sales and trade practices, the veil under which the invitations were declined.

"We regret the short-sightedness of the film companies and that they fail to see that exhibition was acting in good faith in seeking to discuss with their Presidents forms of relief to the sad and chaotic plight facing the majority of exhibitors in this country and poor exhibitor-distributor relations. We have earnestly sought the joint cooperation, assistance and counsel of the film companies and their Presidents on these pressing industry problems. Therefore, we cannot be criticized for the avenues we must take alone to obtain relief.

"The Joint Committee of Allied and TOA will meet on May 23rd and 24th in New York City to determine what action will be taken. Our thanks to Mr. Herbert Yates and Mr. Steve Broidy for their speedy acceptance of our invitation and their kindness and understanding."

While it is problematical whether a roundtable conference with the heads of the film companies would have been productive of relief, there can be no question that both Allied and TOA sought to set up the conference in good faith and in a sincere effort to compose distributor-exhibitor disputes by means of self-regulation.

That the film company chiefs saw fit to reject this bid for an amicable settlement of disputes is indeed

unfortunate, for they must or should know that the intolerable film rentals and conditions of licensing imposed on the exhibitors cannot be continued indefinitely, and that the exhibitors, as a matter of self-preservation, must seek whatever avenues of relief are open to them.

History proves that the producer-distributor leaders of this industry have never done anything voluntarily, with the constructive purpose of weeding out injustices or erroneous industry policies. When they rejected the proposed roundtable conference, they muffed their chance to show sincerity and a willingness to listen to the other fellow's point of view. If organized exhibition now decides that its salvation lies in going to the Government for relief, any hue and cry that might be raised by the distributors against such a move will be just so many empty words.

EVEN THE BIG FELLOWS ARE FEELING THE "SQUEEZE"

That the complaints against distribution's extortionate film rental terms are not confined to the small exhibitors is evidenced by the statements made this week to trade press reporters by Robert J. O'Donnell, vice-president and general manager of Texas Interstate Theatres, a circuit of over one hundred theatres, which is one of the largest American Broadcasting-United Paramount affiliates.

O'Donnell pointed out that the terms demanded for top pictures are so steep that, of five such pictures his circuit has presented since last September, not one made a profit.

O'Donnell, who deplored the refusal of the film company heads to meet at a roundtable conference with the exhibitors, stated that there is no question in his mind that "distribution has been milking the theatres by asking exorbitant rentals." He declared that "theatres are entitled to more than 90-10 or 70-30 terms on top pictures."

He added also that successful pictures, at the terms demanded by the distributors today, rarely leave the theatres with more than a six or seven per cent profit, which is by far an insufficient "cushion" when one considers the fact that the average films are usually no profit-makers.

If a wise film-buyer like Bob O'Donnell, who is backed by the important buying power of his huge circuit, cannot get equitable terms from the distributors, what chance has the little fellow got?

"The Magnificent Matador" with Anthony Quinn and Maureen O'Hara

(20th Century-Fox, June; time, 95 min.)

Shot on location in Mexico, and photographed in CinemaScope and Eastman color, "The Magnificent Matador" offers, not only impressive views of that south-of-the-border country and its people, but also a strong human interest story of a famed Mexican matador whose deep concern for the safety of a younger matador, his unacknowledged son born out of wedlock, is misinterpreted by his followers as a sign of cowardice. Additionally, it offers some of the most spectacular and exciting bullfight sequences ever shown on the screen, as well as a strong romantic interest, on which there is considerable emphasis. Anthony Quinn does outstanding work as the forceful but troubled matador, making the character believable. Maureen O'Hara, too, is good as the rich American girl who wins his heart and helps him to resolve his personal problem. The picturesque Mexican backgrounds, particularly the bullfight arena sequences, are enhanced considerably by the sweep of the CinemaScope process. The color photography is tops:—

When he is selected to induct 18-year-old Manuel Rojas as a full-fledged matador, Quinn shows concern for the young man's safety, particularly when a vicious bull is drawn for Rojas to fight. On Sunday afternoon, just prior to the event, Quinn interprets a religious sign as indicating that the lad will be killed in the bull ring. He rushes away from the arena, and the vast crowd that had come to witness the event condemns him as a coward. Maureen, who had met Quinn briefly and had found herself attracted to him, follows his speeding car, overtakes him and invites him to use her palatial hacienda as a hideout. The moody Quinn finds considerable consolation in her sympathetic attentions and in due time reciprocates her love. He then reveals to her that Rojas is his son, born out of wedlock to a young woman who had died in childbirth before he could marry her, and that he had never revealed to anyone, except Thomas Gomez, his life-long friend, that he was the boy's father. Maureen persuades Quinn to reveal his identity to the lad, and when he does so he is surprised to learn that Rojas, through Gomez, had known the secret for a long time. He soon realizes that it is futile to try to keep his son from following in his footsteps. On the following Sunday, he enters the arena with his son, proudly announces their relationship to the spectators and, with cheers ringing in their ears, both father and son put on one of the greatest demonstrations ever staged in a bull ring.

It is an Edward L. Alperson presentation, directed by Budd Boetticher, from a screenplay by Charles Lang, based on a story by the director.

Adults.

"Crashout" with William Bendix, Arthur Kennedy and Beverly Michaels

(Filmakers, March 15; time, 90 min.)

A sordid prison-break melodrama, directed and acted well. Because of good handling, the characters are believable in whatever they do. Unfortunately, the action is unpleasant and in some spots sickeningly brutal. The killing of the doctor, supposedly hit on the skull with a rock (not shown but implied) may turn one's stomach. The same may be said for the situation where one of the convicts runs over a state trooper with a stolen car. There is naturally no comedy relief. The photography is good:—

Of the nearly forty men participating in a break at the Colorado State Penitentiary, only six manage to escape and hide out in a mountain cave. These include William Bendix, Arthur Kennedy, Luther Adler, William Talman, Gene Evans and Marshall Thompson. With Bendix the only one wounded, the others decide to abandon him to his fate, but they change their minds when he promises to split a cache of \$180,000 with them. When Bendix's condition becomes critical, the others manage to get a doctor to treat his wounds. Bendix, fearing betrayal, sees to it that the others murder the doctor, after which they hold up a roadhouse for civilian clothing and food. When they are appre-

hended by a state trooper, Talman runs a stolen car over him, but the officer manages to wing Adler, who slumps to the ground as the others speed away. The convicts abandon the car at a roadblock and hop on a train. Thompson becomes friendly with Gloria Talbot, a passenger, and decides to get off at her stop, but on a signal from Bendix, Talman stabs Thompson to death. The remaining convicts head for the woods and take over a farmhouse, where Beverly Michaels sees something nice in Kennedy, though she knew that he is an escaped prisoner. A farm truck serves as a getaway vehicle, but as the convicts depart an oil lamp hurled by a member of the family makes a human torch of Evans. Bendix, Kennedy and Talman head the truck into the mountains until they are stalled by a snowstorm. They start climbing to reach Bendix's cache. En route, Bendix kills Talman and is in turn killed by Kennedy, who gains possession of the box containing the money, but before he can get very far he runs into the arms of the waiting police.

Hal E. Chester produced it, and Lewis R. Foster directed it, with both collaborating on the screenplay.

Adults.

"Tall Man Riding" with Randolph Scott, Dorothy Malone and Peggie Castle

(Warner Bros., June 18; time, 83 min.)

Photographed in WarnerColor, "Tall Man Riding" should please those who follow western melodramas even though it is only a fair picture of its kind. It is the usual type of Randolph Scott picture, in which he is given ample opportunity to display heroics, but this time the story is somewhat complicated by the fact that he is determined to wreak vengeance on the heroine's father, who had lashed him with a bullwhip years previously. A further complication is the fact that the heroine had married another man. There is fast action all the way through, but the trouble with the story is the fact that it is complicated by too many twists and turns. There is no comedy relief. The outdoor backgrounds are pleasing, and the color photography sharp:—

Randolph Scott returns to Little River to avenge a wrong done to him years previously by Robert Barrat, a wealthy ranch owner, who disapproved of his courtship with Dorothy Malone, his daughter. En route, Scott saves William Ching from an attack by gunmen, only to discover that he is Dorothy's husband. In town, Scott is approached by John Baragrey, a slimy character who coveted Barrat's lands, and who asks him to join his outfit, but Scott declines and hurls a glass of whiskey in his face when he speaks disrespectfully of Dorothy. Meanwhile Scott learns from John Dehner, his lawyer, that Barrat, through some legal quirk, did not own his ranch, that it is actually in public domain, and that it will soon be opened to settlers. In the complicated events that follow, Dorothy's husband is falsely accused of murdering one of Baragrey's gunslingers, and is killed by Paul Richards, Baragrey's chief aide, while being transported to jail. Scott is stunned when he finds himself suspected of killing Ching. He beats up the crooked sheriff who was in league with Baragrey and forces him to admit that Richards had committed the killing. Scott and Barrat finally meet and agree to a gun duel. After wounding Barrat in the shoulder, Scott learns for the first time that he is nearly blind and is bitter with himself for having fought a man so handicapped. In subsequent events, Peggie Castle, Baragrey's mistreated mistress, warns Scott of a plot between Dehner and Baragrey to grab Barrat's lands when it is opened by the Federal Marshal to all comers. Scott foils the plot by staking out the claim himself after a wild race, and at the same time disposing of Baragrey and his gang in a gun battle. It ends with Scott returning the ranch to Barrat, who in turn gives his blessing to a marriage between Scott and Dorothy.

David Weisbart produced it, and Lesley Selander directed it, from a screenplay by Joseph Hoffman, based on the novel by Norman A. Fox.

Unobjectionable morally.

"Las Vegas Shakedown" with Dennis O'Keefe, Coleen Gray and Charles Winninger

(Allied Artists, May 15; time, 79 min.)

Credit is due producer Bill Broidy and director Sidney Salkow for a fine melodrama, photographed in the fabulous gambling town of Las Vegas, Nevada. The action holds one's interest tense all the way through, because the characters are believable. There is also a fine romance which, at times, becomes a bit sexy, but that is what the average picture-goer seems to be looking for. The gambling scenes are intriguing. The sequence where Charles Winninger is shown trying to lose \$10,000, his winnings, so that the shortage in his bank back in Iowa may not be attributed to him, is considerably comical, for the more he wants to lose the more he wins, until he is finally persuaded to donate his winnings to charity. Since most of the action has been shot in and around El Rancho Vegas, the spectator will be treated to a sort of trip to Las Vegas without actually going there. The photography is excellent:—

All sorts of persons from all over the world come to Rainbow's End, a fabulous Las Vegas hotel-casino owned by Dennis O'Keefe. One of them is Coleen Gray, a serious researchist, who comes there to gather material for a psychological study of gambling. She and O'Keefe become engaged after a whirlwind courtship. Charles Fredericks, the sheriff, informs O'Keefe that Thomas Gomez, an ex-convict against whom he had once testified, was arriving in town with Joseph Downing and Robert Armstrong, two triggermen, determined to take over Rainbow's End either by persuasion or by violence. O'Keefe refuses to sell and is given an unmerciful beating by the thugs. Coleen, suspecting foul play, had called the police, but Gomez and his henchmen escape before they arrive. A roadblock is set up to trap the gangsters and, in the gun battle that follows, Downing is slain while Gomez kills two deputy sheriffs. When Armstrong tries to escape alone, Gomez downs him with a thrown knife. O'Keefe decides to go after Gomez alone and, after a desperate stalking battle, kills him, but not before Gomez slashes him severely. With his troubles at an end, O'Keefe prepares to wed Coleen.

William F. Broidy produced it, and Sidney Salkow directed it, from a story by Steve Fisher.

Adults.

"The Adventures of Sadie" with an all-British cast

(20th Century-Fox, May; time, 88 min.)

There is much hilarity in this British-made farce, which revolves around three men who are shipwrecked on a desert island with a beautiful and curvaceous girl. The one drawback, insofar as American movie-goers are concerned, is that the dialogue is at times unintelligible because of the thick accents of several of the players. The comedy is more or less on the nonsensical side, with most of it stemming from the fact that the three men make a pact to act as perfect gentlemen toward the sultry female with whom they are marooned, but, when she starts strutting around in a home-made Bikini, they find her irresistible and weaken. The conflicts and jealousies that arise provoke many laughs. Joan Collins is an eyeful as the provocative beauty, and highly amusing characterizations are turned in by Kenneth More, as an Irish stoker with a fondness for liquor; George Cole, as a cynical journalist; and Robertson Hare, as a prim, middle-aged professor. Photographed in Eastman color and filmed off the coast of Spain on the island of Majorca, the picture offers scenic backgrounds that are a treat to the eye:—

The "whacky" story has Joan and the three men marooned on an uninhabited Pacific island after the small cargo-passenger ship on which they were traveling is rammed and sunk by another vessel. Faced with the prospect of spending a long time in each other's company, the three men agree to a pact to be perfect gentlemen where Joan is concerned. But when Joan reveals her shapely figure in a home-made Bikini, the three men, particularly Cole and Hare, become involved in a breach of the pact and feuds break out among them to a degree where neither trusts the other. Joan does

not discourage their attentions but treats them with aloofness. More, however, pays scant attention to her. After a year on the island and after many amusing incidents that have Cole and Hare at each other's throats because of Joan, all are rescued by a passing schooner. Once on board, Joan confesses to More that she had fallen in love with him and asks him to marry her. More declines, but Joan, determined, slyly convinces the schooner's captain that More "done her wrong" and that he owed it to her honor to marry her. The gullible captain threatens to put More in irons unless he agrees to marry her, and as he performs the marriage ceremony the schooner is rammed by another boat. The closing scenes show all concerned shipwrecked once again on the same desert island.

It was produced by George Minter, from a screenplay written and directed by Noel Langley.

Adult fare.

"The Far Horizons" with Fred MacMurray, Charlton Heston and Donna Reed

(Paramount, June; time, 108 min.)

A fairly good historical outdoor melodrama, photographed in Technicolor by the VistaVision process. It is a romanticized version of the Lewis and Clark expedition, which in 1804 explored the newly-acquired Louisiana territory and pushed on over the Rockies to the Pacific coast, and of an Indian girl who guided the expedition and supposedly fell in love with Clark. The picture has been given good production qualities and, though the story and some of the dialogue is on the stilted side, it moves along at a satisfactory pace and offers tried-and-true ingredients demanded by those who like action regardless of story values. Among the exciting highlights are a vicious knife duel and several battles with Indians. The romantic interest is touching and sensitive, but the fact that it is not resolved happily at the end may prove disappointing to many picture-goers. The direction is workmanlike, and the acting competent if not distinguished. The color photography is very good in the outdoor scenes but below par in some of the interior shots:—

Shortly after the purchase of the Louisiana territory, Fred MacMurray (as Capt. Merriweather Lewis) is assigned by President Thomas Jefferson to explore the area and, if possible, push on to the Pacific coast. MacMurray selects Charlton Heston (as Lieut. William Clark), his long-time friend, to share leadership of the expedition. Prior to their departure, MacMurray learns that Heston had won the heart of Barbara Hale, a Congressman's daughter, with whom he was in love himself, but this does not affect their relations since Heston had been unaware of MacMurray's feelings. The two assume command of a detachment of soldiers headed by William Demarest, a sergeant, and set off along the Missouri River in a specially-built keelboat. They eventually reach the land of the Minatree Indians, whose Chief is displeased to learn that he must now accept allegiance to the United States, despite MacMurray's diplomatic overtures. To stop the expedition, the Chief urges Alan Reed, a ruthless French-Canadian trader, to accept a job as the expedition's guide and to lead it into an ambush. In payment for this treachery, the Chief offers to give the trader Donna Reed, an enslaved Shoshone Indian girl. Donna, learning of the scheme, escapes from the Minatrees and reaches the expedition in time to warn them of the impending attack. The Minatrees are routed and Donna is taken along to help guide the expedition. In the events that follow, a strong love develops between Donna and Heston, much to the chagrin of MacMurray, who felt that Heston was being disloyal to Barbara. The situation becomes intolerable to MacMurray and he orders Heston to make Donna return to her people. Heston refuses, claiming that he intends to marry Donna, and MacMurray threatens to prefer charges against him. After many hardships and battles with different Indian tribes, the expedition reaches the Pacific coast and MacMurray claims the lands explored for the United States. MacMurray and Heston, with Donna, return to Washington and are honored. Donna, feeling out of place in the white man's society, returns westward before the heartbroken Heston can stop her. Heston finds solace in Barbara's love, and MacMurray, pleased by this turn of events, does not prefer charges against him.

It was produced by William H. Pine and William C. Thomas, and directed by Rudolph Mate, from a screenplay by Winston Miller and Edmund H. North, from the novel "Sacajawea of the Shoshones" by Della Gould Emmons. Family.

A JUSTIFIED HONOR

A triumph for the American film industry was scored last week when United Artists' "Marty" was awarded the Grand Prize of the International Film Festival in Cannes, France. It is the first American motion picture ever selected as the top prize winner at the Cannes competition.

A further honor was won by the picture at the close of the Festival when it was awarded the Prize of the International Catholic Cinema Office.

The picture, currently in the sixth week of its world premiere engagement at the Sutton Theatre in New York, is doing a record-smashing business.

That "Marty" won the Grand Prize at Cannes does not come as a surprise to this paper, because, as stated in the review, it is an excellent, down-to-earth human-interest drama that is sure to have wide appeal, for it is a portrayal of life as it really is and as it is understood by the great mass of people.

United Artists has announced that it will show the picture to the trade during the next two weeks in theatre previews set in all exchange areas. Go to see it, not only to determine its box-office value, but also for your own pleasure.

THE READERS HAVE THEIR SAY

Dear Mr. Harrison:

I read with interest Mr. Sargent's letter relative to CinemaScope and can appreciate the inconvenience he speaks of especially when his theatre is not equipped with an automatic curtain control as we find that even with this it is a rather difficult procedure changing from 2D to CinemaScope.

I was also very interested in the letter from W. C. Gehring and wholeheartedly agree with him on the impact of the trailer being presented in CinemaScope especially in the midst of a 2D program as I notice the Ohs and Ahs that this brings out in an audience that has been looking at CinemaScope for quite a while now, so it is proof that it is not a novelty and is not going to wear off.

My suggested solution is that the distributors give us trailers with a little more running time and in this way the punching power will be a bit stronger and a lot of projectionists will be happier. —Walter R. Pyle, *Dreamland Theatre, Rockglen, Sask., Canada.*

* * *

Dear Mr. Harrison:

Regarding CinemaScope trailers versus 2D trailers, regardless of your preference, you sometimes take what you can get, or at least what the exchange makes available.

For example, we are now showing a trailer of "East of Eden" (Ed. Note: This is a CinemaScope production) in 2D on a program that has "The Long Gray Line" and another trailer in CinemaScope. —William B. Way, *Mid-State Theatres, Clearfield, Pa.*

* * *

Dear Pete:

... We have been subscribing to HARRISON'S REPORTS for many years and find them invaluable in assessing the value of American product. —O. Fowler, *Star Theatres Pty. Ltd., Tooowoomba, Q., Australia.*

* * *

Dear Mr. Harrison:

I find your Reports most enlightening and helpful. You are doing a grand job—keep it up! —C. R. Kempnich, *Gympie, Q., Australia.*

"Davy Crockett, King of the Wild Frontier" with Fess Parker and Buddy Ebsen

(Buena Vista, June; time, 94 min.)

This Technicolor outdoor melodrama is a unification of Walt Disney's three-installment television presentation, featured on his Disneyland TV show. From the critical point of view, its adventurous story about the fabulous exploits of Davy Crockett is only fair, but it offers heroics, comedy, thrills and excitement of a type that has a strong appeal for youngsters, as evidenced by the tremendous kick they got out of each television installment. Ordinarily, there would be a question as to whether or not it is good business for an exhibitor to show, via paid admissions, a picture that has been seen by a vast television audience free of charge. But in the case of this picture there is every indication that theatrical showing will draw big at the box-office, for in recent months the impact of the Davy Crockett character on the public has been nothing short of phenomenal. For example, "The Ballad of Davy Crockett," which is featured in the picture, is one of the top hit songs in the country. Moreover, all sorts of merchandise bearing a Davy Crockett label is selling as fast as it can be manufactured. Most youngsters who have seen the TV presentation will no doubt want to see it again, particularly since they will now be able to see all three installments at one time on a wide screen and in color. And in all probability many adults who may have missed the TV showings will be drawn to the box-office out of curiosity to see what started the Davy Crockett craze.

Starring Fess Parker, as Davy Crockett, and Buddy Ebsen, as George Russel, his pal, the story opens in 1813 with General Andrew Jackson (Basil Ruysdael) summoning Crockett, a famed Tennessee backwoodsman and Indian scout, to help suppress Indian uprisings against white settlers in the hostile Creek territory. Aided by Russel, Davy tracks down a bloodthirsty Creek chief who was causing all the trouble, beats him in a vicious tomahawk duel, but wins his friendship by sparing his life, thus bringing peace to the area. He and Russel then head west to stake out a new homestead and become involved with a gang of bullies who were using force to dispossess Indian settlers from their farms. To enforce the law and to see that the Indians are given equal rights, Davy agrees to become the local magistrate. His fists, coupled with his legal power, soon puts an end to the activities of the bullies. This triumph earns Davy election to the state legislature, and when Jackson becomes President of the United States, Davy goes on to Washington as a Congressman. There, he distinguishes himself by leading a fight that prevents crooked politicians from depriving Indians of certain governmental rights. With his tenure in Washington over, Davy, accompanied by Russel, heads for Texas, where he becomes involved in the defense of the Alamo only to lose his life in the face of the enemy's overwhelming odds.

It was produced by Bill Walsh, and directed by Norman Foster, from a screenplay by Tom Blackburn. Family.

HARRISON'S REPORTS

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

5507 Treasure of Ruby Hills—Scott-Matthews	Jan. 23
5508 The Big Combo—Wilde-Conte	Feb. 13
5510 Murder Is My Beat—Payton Roberts	Feb. 27
5509 Dial Red O—Bill Elliott	Mar. 13
5512 The Big Tip Off—Conte-Smith	Mar. 20
5511 Seven Angry Men—Massey-Paget-Hunter	Mar. 27
5513 Annapolis Story—Derek-Lynn	Apr. 10
5514 High Society—Bowery Boys	Apr. 17
5515 Shot Gun—Hayden-De Carlo	Apr. 24
5516 Las Vegas Shakedown—O'Keefe-Grey	May 15
5517 Skabenga—Documentary (formerly "African Fury")	May 29
5518 Lord of the Jungle—Johnny Sheffield	June 12
5519 Dark Venture—Lovejoy-Tucker-Castle	June 19
5520 Wichita—McCrea-Miles-Ford (C'Scope)	July 3
5521 Case of the Red Monkey—Conte-Anderson	July 10
5522 Spy Chasers—Bowery Boys	July 24
5523 The Warriors—Flynn-Dru (C'Scope)	Aug. 7
5524 Women's Reformatory—Matthews-Michaels	Aug. 21

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

725 Ten Wanted Men—Randolph Scott	Feb.
726 Women's Prison—Lupino-Sterling-Moore	Feb.
706 Pirates of Tripoli—Henreid-Medina	Feb.
730 New Orleans Uncensored—Franz-Garland	Mar.
727 Wyoming Renegades—Carey-Evans-Hyer	Mar.
734 The Detective—Alec Guinness	Mar.
737 Three for the Show—Grable-Champions (C'Scope)	Apr.
744 Jungle Moon Men—Weissmuller	Apr.
733 The Return of October—reissue	Apr.
724 End of the Affair—Johnson-Kerr	May
728 Tight Spot—Rogers-Robinson	May
743 Seminole Uprising—Montgomery-Booth	May
739 Cell 2445, Death Row—Campbell-Grant	May
738 A Prize of Gold—Widmark-Zetterling	June
742 5 Against the House—Madison-Novak	June
The Petty Girl—reissue	June
They All Kissed the Bride—reissue	June
736 The Long Gray Line—Power-O'Hara	Special

Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

5406 They Were So Young—Brady-Burr	Jan. 7
5411 The Silver Star—Buchanan-Windsor	Mar. 25
5415 Thunder Over Sangoland—Hall-Lord	Apr. 8
5409 The Glass Tomb—John Ireland	Apr. 15
5413 Air Strike—Denning-Jean	May 6
5414 Phantom of the Jungle—Hall-Gwynne	May 13
5418 King Dinosaur—Bryant-Curtis	June 3
5416 The Lonesome Trail—Morris-Agar	July 1

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

515 Bad Day at Black Rock—Tracy-Ryan (C'Scope)	Jan.
516 Green Fire—Granger-Kelly-Douglas (C'Scope)	Jan.
517 Many Rivers to Cross—Taylor-Parker (C'Scope)	Feb.
518 Jupiter's Darling—Williams-Keel (C'Scope)	Feb.
519 Hit the Deck—All-star cast (C'Scope)	Mar.
520 Anchors Aweigh—reissue	Mar.
521 Blackboard Jungle—Ford-Francis	Mar.
523 Bedeviled—Baxter-Forrest	Apr.
522 Glass Slipper—Wilding-Caron	Apr.
525 The Prodigal—Turner-Purdom (C'Scope)	May
526 The Marauders—Duryea-Richards	May
524 Camille—reissue	May
527 Love Me or Leave Me—Day-Cagney (C'Scope)	June
528 Moonfleet—Granger-Lindfors (C'Scope)	June
Interrupted Melody—Ford-Parker (C'Scope)	July
The Cobweb—Bacall-Widmark-Boyer (C'Scope)	July
Wizard of Oz—reissue	July
The King's Thief—Purdum-Blythe-Niven (C'Scope)	Aug.
The Scarlet Coat—Wilde-Wilding-Francis (C'Scope)	Aug.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5404 Three Ring Circus—Martin & Lewis	Jan.
5405 The Bridges at Toko-Ri—Holden-Kelly	Feb.
5407 Conquest of Space—Brooke-Fleming	Feb.
5409 The Country Girl—Crosby-Holden-Kelly	Mar.
5406 Mambo—Winters-Mangano-Gassman	Apr.
5410 Run for Cover—Cagney-Derek-Lindfors	Apr.
5411 Hell's Island—Payne-Murphy	June
5412 The Far Horizons—MacMurray-Heston-Reed	June
5425 Strategic Air Command—Stewart-Allyson	July
5413 The Seven Little Foys—Bob Hope	July
We're No Angels—Bogart-Bennett	Aug.
You're Never Too Young—Martin & Lewis	Aug.
5408 Ulysses—Douglas-Mangano	Sept.
The Girl Rush—Russell-Lamas	Sept.
To Catch a Thief—Grant-Kelly	Sept.

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

505	Cattle Queen of Montana—Stanwyck-Reagan	Nov.
508	Hansel & Gretel—Puppets	Dec.
509	The Americano—Ford-Theiss-Romero	Jan.
507	Tarzan's Hidden Jungle—Gordon Scott	Feb.
506	Underwater!—Russell-Roland	Feb.
511	Rage at Dawn—Scott-Powers-Tucker	Apr.
512	Escape to Burma—Stanwyck-Ryan	Apr.
573	The Informer—reissue	Apr.
574	Berlin Express—reissue	Apr.
575	Bringing Up Baby—reissue	May
510	Quest for the Lost City—Documentary	May
576	I Remember Mama—reissue	May
513	Son of Sinbad—Robertson-Forrest	June
577	The Big Street—reissue	June
514	Wakamba—Documentary	June
	Pearl of the South Pacific—Mayo-Morgan	July
	The Boy and the Bull—Ray-Rivera (C'Scope)	Aug.
	Jet Pilot—Wayne-Leigh	not set

Republic Features

(1740 Broadway, New York 19, N. Y.)

5430	African Manhunt—Healey-Booth	Jan. 5
5431	Trouble in Store—English-made	Jan. 12
5326	Carolina Cannonball—Judy Canova	Jan. 28
5432	The Square Ring—English-made	Jan. 28
5402	Timberjack—Hayden-Ralston-Brian	Feb. 28
5403	Yellowneck—McCarthy-Courtleigh	Mar. 22
5433	A Day to Remember—British-made	Mar. 29
5405	The Eternal Sea—Hayden-Smith	May 5
5404	Sante Fe Passage—Payne-Cameron-Domergue	May 12
5434	I Cover the Underworld—McClory-Jordan	May 15
	Don Juan's Night of Love—Foreign cast	May 26
	City of Shadows—McLaglen-Crawley	June 2
	The Green Bhudda—Morris-Germaine	June 9
	The Road to Denver—Payne-Freeman	June 16
	Double Jeopardy—Rod Cameron	June 23
	Flame of the Island—DeCarlo-Scott-Duff	June 30
	Lay That Rifle Down—Canova-Lowery	July 7
	Mystery of the Black Jungle—Barker-Maxwell	July 14
	Magic Fire—DeCarlo-Thompson-Gam	July 21
	Deadline Alley—Cameron-Bishop	July 28

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

540-5	Twelve O'Clock High—reissue	Jan.
502-5	Prince of Players—	
	Burton-McNamara (C'Scope)	Jan.
505-8	The Racers—Douglas-Darvi (C'Scope)	Feb.
503-3	White Feather—Wagner-Moore (C'Scope)	Feb.
541-3	Belle Starr's Daughter—reissue	Feb.
542-1	Dakota Lil—reissue	Feb.
507-4	Untamed—Hayward-Power (C'Scope)	Mar.
511-6	Angela—O'Keefe-Lane	Apr.
509-0	A Man Called Peter—Peters-Todd (C'Scope)	Apr.
510-8	Violent Saturday—Mature-Sydney (C'Scope)	Apr.
508-2	The Adventures of Sadie—Collins-Moore	May
512-4	The Living Swamp—Documentary (C'Scope)	May
515-7	Daddy Long Legs—Astaire-Caron (C'Scope)	May
	Call Northside 777—reissue	May
	Where the Sidewalk Ends—reissue	May
504-1	That Lady—DeHaviland-Roland (C'Scope)	May
513-2	Magnificent Matador—	
	O'Hara-Quinn (C'Scope)	June
514-0	Soldier of Fortune—	
	Gable-Hayward (C'Scope)	June
	The Seven Year Itch—	
	Monroe-Ewall (C'Scope)	June
516-5	House of Bamboo—Stack-Ryan (C'Scope)	July
506-6	A Life in the Balance—Montalban-Bancroft	July
	How to Be Very, Very Popular—	
	Grable-North (C'Scope)	July
	The Left Hand of God—	
	Bogart-Tierney (C'Scope)	Aug.
	The Virgin Queen—Davis-Todd (C'Scope)	
	(formerly "Sir Walter Raleigh")	Aug.
	A Many Splendored Thing—	
	Holden-Jones (C'Scope)	Sept.
	Seven Cities of Gold—Egan-Rennie (C'Scope)	Sept.
	The Tall Men—Gable-Russell (C'Scope)	Sept.
	Pink Tights—Dailey-North (C'Scope)	Oct.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Black Tuesday—Robinson-Parker	Jan.
Battle Taxi—Hayden-Franz	Jan.
The Beachcomber—Newton-Johns	Jan.
Sabaka—Karloff-Denny-Jory	Feb.
The Good Die Young—British-made	Feb.
Canyon Crossroads—Basehart-Kirk	Feb.
Big House, U.S.A.—Crawford-Meeker	Mar.
Stranger on Horseback—McCrea-Miroslava	Mar.
Marty—Blair-Borgnine	Mar.
The Purple Plain—Gregory Peck	Apr.
A Bullet for Joey—Robinson-Raft-Totter	Apr.
Lilacs in the Spring—Flynn-Neagle	Apr.
The Tiger and the Flame—All-Indian cast	May
Kiss Me Deadly—Meeker-Stewart-Dekker	May
Robbers' Roost—Montgomery-Findley	May
Top of the World—Robertson-Lovejoy-Keyes	May
The Big Bluff—Bromfield-Vickers	June
The Sea Shall Not Have Them—British cast	June
Albert, R. N.—British cast	June
Summertime—Hepburn-Brazzi	June
Othello—Orson Welles	June

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

511	The Far Country—Stewart-Roman-Calvet	Feb.
512	Six Bridges to Cross—Curtis-Adams	Feb.
513	Abbott & Costello Meet the Keystone Cops	Feb.
514	Captain Lightfoot—Hudson-Rush (C'Scope)	Mar.
515	Captain Lightfoot—(standard)	Mar.
516	Smoke Signal—Andrews-Laurie	Mar.
509	Land of Fury—Hawkins-Johns	Mar.
520	Man Without a Star—Douglas-Crain	Apr.
519	Ma & Pa Kettle at Waikiki—Main-Kilbride	Apr.
517	Chief Crazy Horse—Mature-Ball (C'Scope)	Apr.
518	Chief Crazy Horse—(standard)	Apr.
521	Revenge of the Creature—Agar-Nelson (3D)	May
522	Revenge of the Creature (2D)	May
523	Cult of the Cobra—Domergue-Long	May
524	The Looters—Calhoun-Adams	May
525	The Man from Bitter Ridge—Barker-Cordey	June
526	Abbott & Costello Meet the Mummy	June
527	This Island Earth—Reason-Domergue	June
528	FoxFire—Chandler-Russell-Duryea	July
529	Ain't Misbehavin'—Calhoun-Laurie-Carson	July
530	The Purple Mask—Curtis-Miller (C'Scope)	July
531	The Purple Mask—(2D)	July
	One Desire—Baxter-Hudson-Adams	Aug.
	Private War of Major Benson—Heston-Adams	Aug.
	Francis in the Navy—O'Connor-Hyer	Aug.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

409	Young At Heart—Day-Sinatra	Jan. 1
403	A Star is Born—Garland-Mason (C'Scope)	Jan. 22
408	The Silver Chalice—Mayo-Palace (C'Scope)	Feb. 5
412	Unchained—Hirsch-Hale	Feb. 26
411	Battle Cry—Heflin-Ray-Hunter (C'Scope)	Mar. 12
413	New York Confidential—Crawford-Conte	Mar. 12
414	East of Eden—Harris-Dean-Massey (C'Scope)	Apr. 9
415	Strange Lady in Town—	
	Garson-Andrews (C'Scope)	Apr. 30
410	Jump Into Hell—Sernas-Kasznar	May 14
416	The Sea Chase—Wayne-Turner (C'Scope)	June 4
417	Tall Man Riding—Scott-Malone-Castle	June 18
419	Land of the Pharaohs—	
	Hawkins-Collins (C'Scope)	July 2
420	The Dam Busters—Todd-Redgrave	July 16
418	Mister Roberts—	
	Fonda-Cagney-Powell (C'Scope)	July 30
	Pete Kelly's Blues—	
	Webb-Lee-O'Brien (C'Scope)	Aug. 27
	Blood Alley—Wayne-Bacall (C'Scope)	Sept. 3

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

7607	Catnipped—Favorite (reissue) (7½ m.)	Feb. 3
7954	Tony Pastor & Orch.—	
	Thrills of Music (reissue) (10 m.)	Feb. 10
7806	Aquatic Stars—Sports (9 m.)	Feb. 17
7608	Unsure Hunts—Favorite (reissue) (7½ m.)	Feb. 17
7856	Hollywood Shower of Stars—	
	Screen Snapshots (10 m.)	Feb. 24

7702 Magoo's Check Up—Mr. Magoo (6½ m.) ..Feb. 24
 7554 Candid Microphone No. 1 (9 m.) (9 m.) ..Mar. 3
 7609 River Ribber—Favorite (reissue) (6 m.) ..Mar. 10
 7807 Fishing Paradise—Sports (9 m.)Mar. 17
 7857 Hollywood Fathers—
 Screen Snapshots (10 m.)Mar. 24
 7503 Four Wheel No Brakes—
 UPA Cartoon (6½ m.)Mar. 24
 7610 Treasure Jest—Favorite (reissue) (6½ m.) .Apr. 7
 7955 Elliot Lawrence & Orch.—
 Thrills of Music (reissue) (10½ m.)Apr. 14
 7611 Picnic Panic—Favorite (reissue) (6 m.)Apr. 21
 7858 Hollywood Plays Golf—
 Screen Snapshots (9 m.)May 5
 7612 Mother Hubba—Hubba Hubbard—
 Favorite (reissue) (6 m.)May 12
 7808 Barking Champs—Sports (9 m.)May 12
 7504 Baby Boogie—UPA Cartoon (6 m.)May 19
 7703 Magoo Express—Mr. Magoo (6½ m.)May 19
 7613 Kukunuts—Favorite (reissue) (6½ m.)June 2
 7555 Candid Microphone No. 2 (11 m.)June 2
 7809 Sun Sports—SportsJune 2
 7956 Ray Eberle & His Orchestra—
 Thrills of Music (reissue) (10½ m.)June 9
 7859 Hollywood Beauty—Screen SnapshotsJune 16
 7704 Madcap Magoo—Mr. MagooJune 23
 7614 Scary Crows—Favorite (reissue) (8 m.)June 23

Columbia—Two Reels

7404 Fling in the Ring—Stooges (16 m.)Jan. 6
 7413 His Pest Friend—Quillan-Vernon (16½ m.) .Jan. 20
 7405 Of Cash and Hash—Stooges (16 m.)Feb. 3
 7424 Half-Way to Hollywood—
 Favorite (reissue) (17½ m.)Feb. 10
 7414 G.I. Dood It—Joe Besser (16 m.)Feb. 17
 7140 Black Arrow—Serial (15 ep.)Feb. 24
 7425 A Knight and a Blonde—
 Favorite (reissue) (14 m.)Mar. 3
 7406 Gyped in the Penthouse—Stooges (16 m.) .Mar. 10
 7434 You're Next—Favorite (reissue) (17 m.) ..Mar. 17
 7407 Bedlam in Paradise—Stooges (16 m.)Apr. 14
 7435 Ready, Willing but Unable—
 Favorite (reissue) (16½ m.)Apr. 21
 7415 One Spooky Night—Andy ClydeApr. 28
 7415 Scratch-Scratch-Scratch—
 Andy Clyde (16½ m.)Apr. 28
 7426 Hiss and Yell—Favorite (reissue) (18 m.) ..May 5
 7408 Stone Age Romeos—StoogesJune 2
 7160 Adventures of Captain Africa—
 serial (15 ep.)June 9
 7416 Nobody's Home—Quillan-VernonJune 9
 7436 Training for Trouble—
 Favorite (reissue) (15½ m.)June 16

Metro-Goldwyn-Mayer—One Reel

S-653 Man Around the House—Pete Smith (9 m.) Jan. 1
 W-662 Part Time Pal—Cartoon (reissue) (8 m.) Jan. 8
 W-663 Cat Concerto—Cartoon (reissue) (7 m.) ..Jan. 22
 S-654 Keep Young—Pete Smith (9 m.)Feb. 5
 T-615 Mexican Police on Parade—
 Traveltalk (reissue) (9 m.)Feb. 12
 W-664 Dr. Jekyll and Mr. Mouse—
 Cartoon (reissue) (8 m.)Feb. 26
 S-655 Sports Trix—Pete Smith (9 m.)Mar. 5
 C-635 Southbound Duckling—
 C'Scope Cartoon (7 m.)Mar. 12
 W-665 Salt Water Tabby—
 Cartoon (reissue) (7 m.)Mar. 26
 T-616 Mighty Niagara—
 Traveltalk (reissue) (10 m.)Apr. 9
 S-656 Just What I Needed—Pete Smith (9 m.) .Apr. 16
 W-631 Pet Peeve—Cartoon (7 m.) (2D)Apr. 23
 C-637 Pup on a Picnic—C'Scope Cartoon (7 m.) .Apr. 30
 S-657 Global Quiz—Pete Smith (10 m.)May 14
 W-633 Touche Pussy Cat—Cartoon (2D) (7 m.) .May 21
 W-635 Southbound Duckling—
 Cartoon (2D) (7 m.)June 25
 W-637 Pup On a Picnic—Cartoon (2D) (7 m.) .July 22

Paramount—One Reel

E14-3 Cookin' With Gags—Popeye (7 m.)Jan. 14
 M14-3 Just the Bear Facts, Ma'am—
 Topper (9 m.)Jan. 14
 K14-3 You're a Trooper—Pacemaker (10 m.) ..Jan. 21
 B14-3 Hide and Shriek—Casper (7 m.)Jan. 28
 M14-4 All Chimps Ashore—Topper (10 m.)Feb. 4
 P14-3 Dizzy Dishes—Noveltoon (6 m.)Feb. 4
 E14-4 Nurse to Meet Ya—Popeye (6 m.)Feb. 11

R14-6 Swim and Survive—Spotlight (9 m.) ...Feb. 11
 H14-2 Robin Rodenthood—
 Herman & Katnip (7 m.)Feb. 25
 B14-4 Keep Your Grin Up—Casper (6 m.)Mar. 4
 E14-5 Penny Antics—Popeye (8 m.)Mar. 11
 P14-4 Git Along Li'l Duckie—Noveltoon (7 m.) Mar. 25
 R14-7 Baseball's Acrobatic Ace—
 Spotlight (9 m.)Apr. 8
 H14-3 A Bicep Built for Two—
 Herman & Katnip (7 m.)Apr. 8
 M14-5 Let's Look At the Birds—Topper (9 m.) ..Apr. 15
 M14-6 Pick a Pet—Topper (8 m.)Apr. 22
 R14-8 Tumbling Jamboree—Spotlight (9 m.) ..May 13
 E14-6 Beaus Will Be Beaus—Popeye (6 m.)May 20
 K14-4 Five Hundred Horses—
 Pacemaker (10 m.)May 20
 B14-5 Spooking With a Brogue—Casper (7 m.) .May 27
 E14-7 Gift of Gag—Popeye (6 m.)May 27
 K14-5 Florida Aflame—Pacemaker (9 m.)June 3
 P14-5 News Hound—Noveltoon (6 m.)June 10
 R14-9 High Score Bowling—SpotlightJune 10
 K14-6 Walk in the Deep—Pacemaker (10 m.) .June 17
 R14-10 San Fernando Saddle Champs—Spotlight .July 1
 P14-6 Poop Goes the Weasel—NoveltoonJuly 8
 B14-6 Bull Fight—CasperJuly 15

Paramount—Two Reels

T14-4 Assignment Children—
 UNICEF Special (19 m.)Mar.
 V14-2 VistaVision Visits Mexico—
 Special (17 m.)Apr. 29
 V14-3 VistaVision Visits the Sun Trails—
 Special (16 m.)May 27

RKO—One Reel

54205 Water, Water, Everywhere—
 Screenliner (8½ m.)Jan. 7
 54103 No Hunting—Disney (6 m.)Jan. 14
 54306 Ski Saga—Sportscope (8 m.)Jan. 21
 54104 The Pelican and the Snipe—
 Disney (reissue) (9 m.)Jan. 28
 54206 Camera Crazy—Screenliner (8 m.)Feb. 4
 54307 Chamois Hunt—Sportscope (8 m.)Feb. 18
 54105 Lake Titicaca—Disney (reissue) (7 m.) ..Feb. 18
 54207 Nature's Showcase—Screenliner (8 m.) ..Mar. 4
 54106 Contrasts in Rhythm—
 Disney (reissue) (8 m.)Mar. 11
 54308 Here's Hockey—Sportscope (10 m.)Mar. 18
 54208 Bush Doctor—Screenliner (11 m.)Apr. 1
 54107 Blame It on the Samba—
 Disney (reissue) (6 m.)Apr. 1
 54309 Jai-Alai—Sportscope (8 m.)Apr. 15
 54108 Chip an' Dale—Disney (reissue) (7 m.) ..Apr. 22
 54209 Inland Seas—Screenliner (8 m.)Apr. 29
 54310 Everglades Posse—Sportscope (8 m.)May 13
 54109 Pedro—Disney (reissue) (8 m.)May 13
 54210 Staff of Life—Screenliner (8 m.)May 27
 54110 El Gaucho Goofy—Disney (reissue) (8 m.) June 10
 54211 Rest Assured—Screenliner (8 m.)June 24
 54212 Safety Is Their Business—Screenliner (8) .July 22

RKO—Two Reels

53901 Football Highlights—Special (15½ m.) ..Dec. 10
 53706 Follow the Blonde—Errol (reissue) (18 m.) .Dec. 10
 53506 Home Canning—
 Kennedy (reissue) (16 m.)Dec. 17
 53103 Fast Freight—Special (15 m.)Dec. 17
 53104 River to the Past—Special (15 m.)Jan. 21
 53105 Big Top Caravan—Special (16 m.)Feb. 25
 53106 Finders Keepers—Special (15½ m.)Apr. 1
 53801 Basketball Highlights—Special (15 m.)Apr. 15
 53107 Operation Icccap—Special (19 m.)May 6

Republic—One Reel

5388 Venezuela—This World of Ours (9 m.) ..Mar. 1

Republic—Two Reels

5483 Panther Girl of the Kongo—Serial (12 ep.) ..Jan. 3
 5484 Jesse James Rides Again—Serial (12 ep.) ..Mar. 28
 5485 King of the Carnival—Serial (13 ep.)June 27

Twentieth Century-Fox—One Reel

5501-2 Barnyard Actor (Gandy Goose)—
 Terrytoon (7 m.)Jan.
 5503-8 A Yokohama Yankee—Terrytoon (7 m.) ...Jan.
 5502-0 Dear Old Switzerland—
 Terrytoon (reissue) (7 m.)Jan.

5504-6 Swooning the Swooners—
Terrytoon (reissue) (7 m.)Feb.
5505-3 Duck Fever (Terry Bears)—
Terrytoon (7 m.)Feb.
5506-1 It's All in the Stars—
Terrytoon (reissue) (7 m.)Mar.
5507-9 The First Flying Fish (Aesops Fable)—
Terrytoon (7 m.)Mar.
5508-7 The Two Headed Giant—
Terrytoon (reissue) (7 m.)Apr.
5509-5 No Sleep for Percy (Little Roquefort)—
Terrytoon (7 m.)Apr.

Twentieth Century-Fox—C'Scope Reels

7502-8 Stampede City—C'Scope (7 m.)Jan.
7505-1 Supersonic Age—C'Scope (14 m.)Jan.
7503-6 Birthday Parade—C'Scope (10 m.)Feb.
7504-4 5th Ave. to Pyjiyama—C'Scope (10 m.)Feb.
7501-0 Tuna Clipper Ship—C'Scope (18 m.)Mar.
5510-1 Pageants and Pastimes—C'Scope (13 m.)Mar.
7511-9 Colorado Holiday—C'Scope (9 m.)Apr.
7506-9 Land of the Nile—C'Scope (9 m.)Apr.
7508-5 Isles of Lore—C'Scope (10 m.)Apr.
7507-7 Tears of the Moon—C'Scope (10 m.)May
7509-3 Punts and Stunts—C'Scope (9 m.)May
7512-7 Children of the Sun—C'Scope (7 m.)May
7513-5 Clear the Bridge—C'ScopeMay

Universal—One Reel

1322 Helter Shelter—Cartune (6 m.)Jan. 7
1342 Little Lost Scent—Variety View (9 m.)Jan. 31
1323 Crazy Mixed Up Pup—Cartune (6 m.)Feb. 14
1351 The Band Master—
Cartune (reissue) (6½ m.)Feb. 21
1381 Dust Eaters—Color Parade (9 m.)Feb. 28
1324 Witch Crafty—Cartune (6 m.)Mar. 14
1382 Moose Country—Color Parade (9½ m.)Mar. 21
1352 The Mad Hatter—Cartune (reissue) (7 m.) Mar. 28
1326 Private Eye Pooch—Cartune (6 m.)Apr. 9
1325 The Legend of Rock-a-Bye Point—
Cartune (6 m.)Apr. 11
1343 Whatever Goes Up—Variety View (9 m.) ..Apr. 11
1353 Banquet Busters—
Cartune (reissue) (6½ m.)Apr. 25
1383 White Magic—Color Parade (9 m.)Apr. 25
1354 Kitty Konkert—Cartune (reissue) (7 m.) ..May 30
1327 Sh-h-h-h—Cartune (6 m.)June 6
1328 Bedtime Bedlam—Cartune (6 m.)July 4

Universal—Two Reels

1303 The Robins Sing—Musical (15 m.)Jan. 7
1304 Keep It Cool—Musical (16 m.)Feb. 14
1305 Les Brown Goes to Town—Musical (15 m.) .Mar. 14
1300 A World of Beauty—Special (17 m.)Mar. 15
1203 Fortress of Freedom—Vistarama (10 m.) ..Mar. 28
1306 Strictly Informal—Musical (16 m.)Apr. 11
1308 Webb Pierce and His Wanderin' Boys—
MusicalJune 20

Vitaphone—One Reel

2306 Back Alley Upoar—
Hit Parade (reissue) (7 m.)Feb. 5
2725 Beanstalk Bunny—Bugs Bunny (7 m.)Feb. 12
2505 Caribbean Playgrounds—
Sports Parade (10 m.)Feb. 19
2711 All Fowled Up—Merrie Melody (7 m.)Feb. 19
2804 Stan Kenton & Orch.—
Melody Master (reissue) (10 m.)Feb. 26
2712 Stork Naked—Merrie Melody (7 m.)Feb. 26
2307 You Were Never Duckier—
Hit Parade (reissue) (7 m.)Feb. 26
2404 So You Want To Be a Gladiator—
Joe McDoakes (10 m.)Mar. 12
2713 Lighthouse Mouse—Merrie Melody (7 m.) .Mar. 12
2506 Football Royal—Sports Parade (10 m.)Mar. 19
2604 Those Exciting Days—Variety (10 m.)Mar. 19
2726 Sahara Hare—Bugs Bunny (7 m.)Mar. 26
2714 Sandy Claws—Looney Tune (7 m.)Apr. 2
2308 House Hunting Mice—
Hit Parade (reissue) (7 m.)Apr. 2
2715 The Hole Idea—Looney Tune (7 m.)Apr. 16
2806 The Playgirls—
Melody Master (reissue) (10 m.)Apr. 16
2309 Crowing Pains—Hit Parade (reissue) (7 m.) Apr. 23
2508 Rocky Mountain Big Game—
Sports Parade (10 m.)Apr. 23

2716 Ready, Set, Zoom!—Looney Tune (7 m.) ..Apr. 30
2605 Fire, Wind, Flood—Variety (10 m.)Apr. 30
2727 Hare Brush—Bugs Bunny (7 m.)May 7
2405 So You Want To Be On a Jury—
Joe McDoakes (10 m.)May 7
2717 Past Performance—Merrie Melody (7 m.) ..May 21
2507 Riviera Revelries—Sports Parade (10 m.) .May. 21
2310 Hop, Look and Listen—
Hit Parade (reissue) (7 m.)June 4
2718 Tweety's Circus—Merrie Melody (7 m.) ...June 4
2805 U.S. Service Bands—
Melody Master (reissue) (10 m.)June 11
2728 Rabbit Rampage—Bugs Bunny (7 m.)June 11
2606 Some of the Greatest—Variety (10 m.)June 18
2311 Twenty Pie—Hit Parade (reissue) (7 m.) ..June 25
2719 Lumber Jerks—Merrie Melody (7 m.)June 25
2509 Italian Holiday—Sports Parade (10 m.)July 9
2729 This Is a Life?—Bugs Bunny (7 m.)July 9
2312 Goofy Gophers—Hit Parade (reissue) (7 m.) July 23
2720 Double or Mutton—Merrie Melody (7 m.) ..July 23
2607 Gadgets Galore—Variety (10 m.)July 30
2510 Aqua Queens—Sports Parade (10 m.)Aug. 6
2721 Jumpin' Jupiter—Merrie Melody (7 m.) ...Aug. 6
2313 What's Brewin' Bruin—
Hit Parade (reissue) (7 m.)Aug. 20
2722 A Kiddie's Kitty—Merrie Melody (7 m.) ..Aug. 20
2406 So You Want a Model Railroad—
Joe McDoakes (10 m.)Aug. 27
2730 Hyde and Hare—Bugs Bunny (7 m.)Aug. 27

Vitaphone—Two Reels

2004 Where Winter is King—Special (17 m.) ...Jan. 8
2103 Three Cheers for the Girls—FeaturetteJan. 22
2006 Beauty and the Bull—Special (17 m.)Feb. 5
2007 Mississippi Traveler—Special (17 m.)Mar. 5
2104 When the Talkies Were Young—
Featurette (17 m.)Mar. 26
2008 Old Hickory—SpecialApr. 9
2105 At the Stroke of Twelve—FeaturetteMay 14
2010 Wave of the Flag—SpecialMay 28
2011 The Adv. of Alexander Selkirk—Special ...June 10
2106 The Glory Around Us—FeaturetteJuly 2
2010 Uranium Fever—SpecialJuly 16
2009 Festival Days—SpecialAug. 13

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

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277 Mon. (O)May 23
278 Wed. (E)May 25
279 Mon. (O)May 30
280 Wed. (E)June 1
281 Mon. (O)June 6
282 Wed. (E)June 8
283 Mon. (O)June 13
284 Wed. (E)June 15
285 Mon. (O)June 20
286 Wed. (E)June 22
287 Mon. (O)June 27
288 Wed. (E)June 29

88 Mon. (E)June 13
89 Wed. (O)June 15
90 Mon. (E)June 20
91 Wed. (O)June 22
92 Mon. (E)June 27
93 Wed. (O)June 29

Fox Movietone

42 Tues. (E)May 17
43 Friday (O)May 20
44 Tues. (E)May 24
45 Friday (O)May 27
46 Tues. (E)May 31
47 Friday (O)June 3
48 Tues. (E)June 7
49 Friday (O)June 10
50 Tues. (E)June 14
51 Friday (O)June 17
52 Tues. (E)June 21
53 Friday (O)June 24
54 Tues. (E)June 28
55 Friday (O)July 1

Universal News

673 Tues. (O)May 17
674 Thurs. (E)May 19
675 Tues. (O)May 24
676 Thurs. (E)May 26
677 Tues. (O)May 31
678 Thurs. (E)June 2
679 Tues. (O)June 7
680 Thurs. (E)June 9
681 Tues. (O)June 14
682 Thurs. (E)June 16
683 Tues. (O)June 21
684 Thurs. (E)June 23
685 Tues. (O)June 28
686 Thurs. (E)June 30

Paramount News

79 Wed. (O)May 18
80 Sat. (E)May 21
81 Wed. (O)May 25
82 Sat. (E)May 28
83 Wed. (O)June 1
84 Sat. (E)June 4
85 Wed. (O)June 8
86 Sat. (E)June 11
87 Wed. (O)June 15
88 Sat. (E)June 18
89 Wed. (O)June 22
90 Sat. (E)June 25
91 Wed. (O)June 29

Warner Pathe News

81 Wed. (O)May 18
82 Mon. (E)May 23
83 Wed. (O)May 25
84 Mon. (E)May 30
85 Wed. (O)June 1
86 Mon. (E)June 6
87 Wed. (O)June 8

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No. 22

20th-FOX LISTENS AND CONSIDERS

The one thing that may be said for the leaders of both National Allied and the Theatre Owners of America is that they are showing extreme patience with the distributors, in view of the refusal by the heads of the companies to attend the roundtable conference proposed by the joint Allied-TOA committee. This is evidenced by the fact that the joint committee, after meeting in New York on Monday and Tuesday of this week, has apparently decided, for the present, to seek a solution to the exhibitor-distributor differences by a series of conferences with the individual companies.

The first of these conferences was held on Tuesday afternoon with top officials of 20th Century-Fox, headed by president Spyros P. Skouras, and meetings will be sought next week with the presidents of Paramount and Warner Brothers.

The joint committee's decision to seek conferences with Paramount and Warner Brothers was disclosed to the trade press on Wednesday by Rube Shor, National Allied's president, and Abram F. Myers, board chairman and general counsel, following a two-day meeting of Allied's board of directors, also in New York. Myers, however, took pains to point out that, if the projected meetings with Paramount and Warner Brothers take place, and if the two companies agree to modify their sales policies so as to grant exhibitors needed relief, efforts will no doubt be made by the joint committee to meet with the top officials of other companies. But if the meetings fail to materialize, or if they do take place and are not productive of satisfactory results, there would be no point in setting up conferences with the other companies. In other words, said Myers, whether Allied will hold back or proceed with its plan to seek Government regulation of the industry will depend on the outcome of the meetings with Paramount and Warner Brothers.

Questioned as to why Paramount and Warner Brothers had been singled out, Myers explained that they head the list of companies that are most difficult to deal with.

In connection with the meeting held with 20th Century-Fox, the joint exhibitor committee has not issued any statement and has not indicated whether or not the talks were satisfactory, but the absence of any statement to the contrary can be considered a healthy sign.

An official statement issued by the film company, however, declared that the four-hour meeting "brought the motion picture industry closer to understanding in their common goal towards prosperity and harmony between exhibition, distribution and production."

"The discussions," added the statement, "centered about a number of problems confronting the industry. The exhibitor group pointed out the great difficulties of the small exhibitor in subsequent runs in large cities, and in very small towns, and the dire need to review film rentals in order that these theatres may keep their doors open.

"The exhibitor group pointed out the need for more pictures, and of a better quality, to prevent many first-run houses from closing their doors.

"The exhibitor group also recognized the need for greater concentration upon showmanship.

"The exhibitors also presented their case in favor of arbitration of film rentals. They asked that every theatre in America have the opportunity to buy all of 20th Century-Fox pictures on a fair and equitable basis, in order to retain the greatest possible audience for motion pictures.

"Because of the absence of Al Lichtman, Director of Distribution, Mr. Skouras said that a statement of policy would be issued at a later date following consultation with Mr. Lichtman, Gehring and himself, at which time serious consideration would be given to all of the requests made by the exhibitor representatives.

"At the conclusion of the meeting, Mr. Skouras said:

"We were elated that we met with a united group representing the two important exhibitor organizations in the United States. We were greatly impressed with the manner in which they presented their problems and in the utmost sincerity demonstrated. They seek a better industry — a prosperous industry — not only for one group, but for all of its integral parts — exhibition, production and distribution."

The TOA group was represented by E. D. Martin, Alfred Starr, Walter Reade, Jr. and Myron Blank. The Allied group was represented by Rube Shor, Ben Marcus, Benjamin Berger and Jack Kirsch. In addition to Mr. Skouras, 20th-Fox was represented by W. C. Michael, W. C. Gehring, Arthur Silverstone, Alex Harrison, Glenn Norris and Rodney Bush.

The attitude reflected by Mr. Skouras in his statement is indeed an encouraging one, for he not only shows a sympathetic regard for the problems faced by exhibition but also indicates a willingness to do something about them.

Whether or not Mr. Skouras' company will make policy changes that will satisfy the hard-pressed exhibitors remains to be seen. Meanwhile, he is to be congratulated for sitting down with the exhibitor leaders to hear at first hand the nature of their grievances.

If the other film company presidents, some of whom have been riding roughshod over their small customers for years, will follow Mr. Skouras' example of lending a sympathetic ear, much of the misunderstanding and resentment that is constantly keeping exhibitor-distributor relations at a boiling point will be removed.

TOA REVERSES ANOTHER POLICY

An interesting development this week is the statement made by E. D. Martin, TOA's president, that his organization now wants film rentals included in any industry system of arbitration.

This reversal of policy lines up the TOA solidly with National Allied on the subject, for that organization withdrew from the arbitration talks because of the distributors' refusal to consider the arbitration of film rentals.

If the TOA sticks to this new policy, it may very well put an end to the arbitration negotiations, unless, of course, the distributors concede the point.

**"That Lady" with Olivia de Havilland,
Gilbert Roland and Paul Scofield**

(20th Century-Fox, June; time, 100 min.)

Photographed in CinemaScope and Eastman color, with prints by Technicolor, this costume drama of intrigue and romance in 16th Century Spain, during the reign of Philip II, was filmed against authentic historical backgrounds and, despite the below-par color, is a treat to the eye because of the splendid interiors and exteriors of medieval castles and churches. As an entertainment, however, the picture leaves much to be desired, for the story is theatrical and lacks conviction and dramatic force. Moreover, the pace is extremely slow, for it is given more to talk than to action. And the fact that much of the dialogue is banal and inept does not help matters. The acting is good, but it is not enough to overcome the lifeless and confusing manner in which the story material has been handled.

Set in the year 1570, the story has the King of Spain (Paul Scofield) requesting Olivia de Havilland, a widowed Princess, to return to his court in Madrid and to use her influence to induce the nobility to accept Gilbert Roland, a commoner, as his secretary of state. Olivia first meets Roland when he saves the life of her cousin in a bullring. She falls passionately in love with him and he reciprocates her feelings. Pepe Nieto, an enemy of the King, learns of the clandestine meetings between Olivia and Roland and threatens to inform the King unless Roland turns traitor. Roland refuses to bow to the threat. In subsequent events, the King learns of Nieto's plot to dethrone him and orders his execution, but Nieto is assassinated mysteriously before the order is carried out. Circumstantial evidence points to Roland as the murderer, and the King, now aware of his affair with Olivia, jails him. Olivia charges that Roland is innocent and pleads his case, but the King refuses her request that Roland stand trial. He then confesses that he himself is in love with her, but when she stands by Roland he places her in protective custody. After much intrigue involving the disappearance of the warrant signed by the King for Nieto's execution, and after pressure from the church that Roland be released because another man had confessed to the crime, the King softens in his attitude toward Olivia and releases her. Meanwhile Roland escapes and makes his way to her palace, where he finds her fatally ill. It ends with his promising to fulfill her deathbed request to take her 7-year-old son out of the country with him.

It is an Atalantia production, produced by Sy Bartlett, and directed by Terrence Young, from a screenplay by Anthony Veiller and Mr. Bartlett, based on the novel by Kate O'Brien. Adults.

**"Mr. Roberts" with Henry Fonda,
James Cagney, William Powell and
Jack Lemmon**

(Warner Bros., July 30; time, 123 min.)

An excellent film version of the highly successful Broadway stage comedy of the same name, photographed in CinemaScope and WarnerColor. The picture hits a high note of hilarity from start to finish and, unless something better comes along, it is sure to be one of the biggest laugh-getters of the year. Revolving around the bored crew of a Navy cargo ship, which is peacefully anchored in a non-combat Pacific area while the rest of the fleet is engaged in warfare, the action is packed with situations that are so hilariously funny that audience laughter drowns out much of the humorous dialogue. Much of the comedy is of the rowdy sort, and a good part of it stems from the intense animosity the men and officers feel toward their captain, a completely incompetent and unreasonable man who makes life miserable for them in an effort to better his own status. The conspiracies the men enter into to combat him will have the spectators howling with glee. Repeating the role he played on the stage, Henry Fonda does fine work as "Mr. Roberts," the cargo officer, who carries on a continuous feud with the captain to secure better treatment for the men. While the accent is on comedy, there are a number of emotionally impressive dramatic situations centering around the men's temporary loss of confidence in Fonda when they misunderstand his reasons for cooperating with the captain.

A heart-tugging sequence, mixed with nice touches of comedy, is the one in which the men express their gratitude to Fonda before he is transferred to a destroyer for combat duty. James Cagney is excellent as the heartless captain, and William Powell is just right as the understanding ship's doctor whose sympathies lie with the crew. A highly amusing characterization is delivered by Jack Lemmon as a junior officer who devises all sort of schemes to harrass the captain but who lacks the courage to carry them out. The profane and suggestive dialogue that was contained in the stage play has been eliminated for the screen version, but the inference of what the men say and think is very plain. The fine color photography and the breadth of the CinemaScope process give the production assets that make it superior to the stage play.

Briefly, the story has Fonda seeking to escape the boredom of being assigned to a non-combat ship, but Cagney keeps disapproving his many requests for a transfer. With the crew disgusted over the fact that they had not had any shore leave in more than a year, Fonda, through a well placed bribe, succeeds in having the ship ordered to Elysium Island for cargo assignment and liberty for the men. Cagney, realizing that Fonda had outwitted him, retaliates by refusing to allow the men to go ashore when they arrive at Elysium. Fonda pleads with Cagney to reconsider, and he agrees to allow the shore leave after exacting from Fonda a promise that he will discontinue his applications for combat duty and make the crew toe the line. After a rip-roaring time ashore, the men head out to sea and soon turn against Fonda because of a belief that he was now siding with the hated captain. But when they learn the real reason for his cooperation, they show their gratitude by forging a transfer request from Fonda to the Navy Department, complete with Cagney's forged signature of approval. The forgery works and Fonda wins his transfer, but several months later the crew learns that he had died in action.

A brief synopsis cannot do justice to the many hilarious incidents that occur, such as the visit of a group of pretty nurses to the ship; the concoction of a bottle of "scotch" to entertain them; the rage exhibited by Cagney and the glee experienced by the crew when a potted palm he prized is thrown overboard by Fonda; an explosion caused by Lemmon in the ship's laundry, filling the hold with suds; and the completely whacky behavior of the crew when they get their first shore leave in more than a year. Much of this is excruciatingly funny.

It was produced by Leland Hayward, and directed by John Ford and Mervyn LeRoy, from a screenplay by Frank Nugent and Joshua Logan, based on the play by Thomas Heggen and Mr. Logan.

Suitable for all, since most of the racy dialogue will be over the heads of children.

**"The Private War of Major Benson" with
Charlton Heston, Julie Adams and
William Demarest**

(Univ.-Int'l, August; time, 105 min.)

An excellent entertainment, photographed in Eastman color with prints by Technicolor. It will undoubtedly prove to be a "sleeper." Centering around a tough and unfeeling army Major whose superior officer disciplines him by assigning him to train children at a military academy, the story is packed with fine comedy throughout, keeping the audience guffawing all the time. Mixed in with the comedy, however, are many human interest situations that tug at the heartstrings, as a result of the tenderness, understanding and humility acquired by the hero in his relationship with the youngsters. Charlton Heston does fine work as the Major, and so does Julie Adams, as a woman doctor who looks after the students' health. There is a pleasing and at times pretty passionate romance between the two. Little Tim Hovey, a six-year-old cadet, however, steals the picture. He seems to be a born actor and endears himself to the audience. The photography is sharp and clear, and the color beautiful:—

Heston, a soldier of the old school, dislikes the new army policy of giving rookies kid-glove treatment. His toughness with rookies makes him hated, and his indiscreet opinions, published in the press, create a furor and brings about a

demand that he be relieved of his command. Milburn Stone, Heston's superior officer, is ordered to either persuade Heston to resign or place him on inactive duty. Being a friend of Heston's he asks for and receives permission to "rehabilitate" him. After bawling Heston out, Stone bluntly informs him that his only chance to remain in the army is to accept an assignment as commandant of cadets at a military school. Heston accepts, but when he arrives at the academy he is appalled to learn that the cadets ranged in age from 6 to 15, and that it was a religious institution conducted by nuns, headed by Nana Bryant, the Mother Superior. Heston is intrigued, however, when he meets Julie, the school's pretty medical director. Just as the boys had expected, Heston proves to be a "holly terror" as a drill master, as well as a strict disciplinarian, handing out demerits for the slightest infraction of the rules. His tough attitude angers Julie, who charges that he is incapable of tender feelings, but Heston tries to make her like him. In the course of events, the students sign a petition requesting Heston's removal. Meanwhile Heston himself tries to be relieved of the assignment, but Stone coldly orders him to remain on the job lest his military career come to an end. That night Heston thumbs a ride to town for a few drinks. He comes across little Tim and learns that the youngster was running away from school because his fear of him. He talks to the child tenderly and persuades him to return to the school with him. When the students learn that Heston was not going to report Tim, their feelings toward him change and they recall their petition. Heston, having learned of the petition, prepares to leave, but Julie tricks him into contracting measles and, in the three weeks that he is confined, the boys keep up their drill and help the school to retain its R.O.T.C. rating. It all ends with Julie in Heston's arms.

Howard Pine produced it, and Jerry Hopper directed it, from a screenplay by William Roberts and Richard Alan Simmons. Family.

"Ain't Misbehavin'" with Rory Calhoun, Piper Laurie and Jack Carson

(Univ.-Int'l, July; time, 82 min.)

An indifferent romantic comedy with musical production numbers, photographed in Technicolor. It does not rise above the level of program fare. The story is rather trite; it revolves around the usual trials and tribulations that result when a chorus girl marries a wealthy young man, and his snobbish friends, believing that he married beneath his station in life, proceed to make his bride unhappy. There are the usual misunderstandings, with true love conquering all in the end. The comedy, at best, is mild, and the musical numbers just ordinary. The direction and acting are so-so:—

Rory Calhoun, an eligible bachelor and head of a financial empire, falls in love with Piper Laurie, a chorus girl, and marries her, despite the protests of Jack Carson, his close personal friend and advisor. Calhoun introduces Piper to his social set, and among those she meets are Barbara Britton, whose cap had been set for Calhoun, and Reginald Gardiner, one of Calhoun's distant relatives. Piper invites Mamie Van Doren and Dani Crayne, her nightclub pals, to a party, and they scandalize the haughty guests with one of their dance routines. Piper becomes self-conscious and feels that she is not right for Calhoun, but he assures her that he loves her just as she is. Barbara, scheming to recapture Calhoun, cunningly involves Piper with two flirtatious sailors, whom she crowns with a plate of food for making a pass at her. The story hits the newspapers, and Carson informs Piper that she is creating bad public relations for Calhoun. She sets out on a program of self-improvement under the guidance of Gardiner, but she pursues her goal so assiduously that she neglects Calhoun. One day Barbara trails Calhoun to a ball game and joins him in a box. Both are seen by Piper while she watches the game on television and a heated argument results when he returns home. This leads to a separation, with Piper deciding to resume her nightclub career. Carson attempts to adjust the affair by offering Piper a handsome settlement but both he and Calhoun realize that she is not a gold-digger when she refuses to accept any money. Piper heads for Reno, accompanied by Gardiner, to get a divorce, and Calhoun chases

after her. He misunderstands when he finds Gardiner with her, but Gardiner soon sets him straight and it all ends with a reconciliation.

Samuel Marx produced it, and Edward Buzzell directed it, from a screenplay he wrote in collaboration with Philip Rapp and Devery Freeman, based on the story "Third Girl from the Right" by Robert Carson. Family.

"Love Me or Leave Me" with Doris Day, James Cagney and Cameron Mitchell

(MGM, June; time, 122 min.)

"Love Me or Leave Me" is destined to garner record-breaking grosses, for it is an excellent blend of songs and dances that were popular in the "roaring twenties," and of an adult dramatic story with an emotional wallop that will keep audiences tense with interest and suspense. Photographed in CinemaScope and Eastman color, and expertly directed and acted, the story is biographical of the career of Ruth Etting, whose sensational rise as a singer of popular songs was guided by an aggressive, limping Chicago gangster, whom she married and divorced after a turbulent life together. Doris Day turns in a top performance and Miss Etting; her beauty is easy on the eyes, her singing pleasurable to the ear, and her acting sympathetic and convincing. It is James Cagney, however, who dominates the screen in every scene in which he appears. As the crippled gangster who takes her under his wing, Cagney, in a role that is reminiscent of the hoodlum parts he used to play in the early 1930's, comes through with one of the best acting jobs he has ever delivered. He is cruel, sadistic, bullying and uncouth in his tactics, but one feels some measure of sympathy for him because of his genuine love for the singer and his determination to make her a top star. It is a backstage story that is off the beaten path, with good touches of comedy and many powerful dramatic situations. The production values are lavish, and the atmosphere of the 1920's and the early 1930's has been caught realistically. All in all, it offers top entertainment values and, aided by the favorable word-of-mouth advertising it is sure to receive, should prove to be a box-office winner:—

When Doris is fired from her job as a "dime-a-dance" hostess, Cagney, a small-time Chicago racketeer, makes a play for her. He learns of her desire for a singing career and offers to use his influence to get her started, but she distrusts his motives and refuses. He convinces her that he will demand nothing in return and hires Cameron Mitchell, a pianist, to coach her. Her success as a singer in a Chicago night club surprises even Cagney, and he begins to plan bigger and better things for her. Meanwhile Doris and Mitchell are attracted to each other, but she does not give in to her feelings lest it anger Cagney, who wanted her for himself. Cagney's dictatorial attitude and obnoxious treatment of every one makes him thoroughly disliked, but his methods keep Doris' star rising and he eventually gets her a spot in the Ziegfeld Follies. By this time Mitchell gives up hope of winning Doris and breaks away on his own. When Ziegfeld's stage managers refuse to stand for Cagney's pugnacious interference, he pulls her out of the show and succeeds in breaking her contract. He carries his fury to the point where he forces her to become his wife after assaulting her. Doris' popularity continues to grow, despite the unhappiness of the marriage, and he eventually secures a Hollywood contract for her. There, she meets up again with Mitchell, who turns out to be the musical director on the picture. She does nothing wrong, but Cagney suspects the worst. She decides to divorce him after a violent argument and, to prove that he does not need her to be a success in show business, he goes into a nightclub venture. But the thought of losing Doris gripes him, and one evening, when he sees Mitchell bidding her a fond goodnight, he shoots but only wounds him. Ruth visits Cagney in jail, informs him that she intends to marry Mitchell and, as a final gesture of her gratitude, provides him with bail and arranges to open his nightclub with herself as the star attraction.

It was produced by Joe Pasternak, and directed by Charles Vidor, from a screenplay by Daniel Fuchs and Isobel Lennart, based on a story by Mr. Fuchs. Adults.

"The Sea Shall Not Have Them" with an all-British cast

(United Artists, June; time, 91 min.)

This British-made war melodrama pays tribute to the air-sea rescue service of that country's armed forces in World War II. It is a well made picture of its kind, and it graphically depicts the suffering of four downed airmen who drift aimlessly in the open sea, hoping to be rescued, and the heroic efforts that are made by the rescue service to locate and save them. Its appeal to American audiences, however, probably will be limited, for the subject matter is grim and, though well done, lacks the suspense and movement necessary to make an unusual picture. Another drawback, of course, is that several of the players speak with thick accents, as well as the fact that most every one in the cast is generally unknown to American movie-goers. There is exciting action in the closing sequences, where the downed air crew is rescued within range of the enemy's shore guns, but all this is hardly believable:—

The story opens in the autumn of 1944 and centers around a crew of four airmen, including Dirk Bogarde, Jack Watling, Michael Redgrave and Bonar Colleano, who crash into the North Sea when their plane is downed by an enemy fighter. When their plane is reported overdue, the rescue service is alerted and a wide search is begun both by planes and sea launches. While the four men drift in a rubber boat for more than two days and suffer untold hardships, the action alternately switches to the rescue planes and launches, as well as a shore station, depicting the anxiety of fellow-officers and families, and the bad weather and engine trouble that hampers the rescue work. The climax has one of the launches discovering the airmen as they drift within sight of the Belgian coast and within range of the enemy's shore guns. Despite shells that burst all around them, the crew of the launch pick up the airmen and make a safe getaway back to England.

It was produced by Daniel M. Angel, and directed by Lewis Gilbert, who wrote the screenplay in collaboration with Vernon Harris, based on the novel by John Harris. Family.

"Mad at the World" with Keefe Brasselle, Frank Lovejoy and Cathy O'Donnell

(Filmakers, May; time, 71 min.)

Centering around the viciousness of senseless juvenile delinquency, "Mad at the World" is a fairly effective melodrama that should get by as a supporting feature in double-billing situations. The story offers little that is new on the subject, nor does it present any solution to the problem, for the main action revolves around an angry father whose baby had been killed by a quartet of drunken hoodlums and who seeks to track them down on his own when police methods move too slow for him. How he nearly loses his life, except for the timely arrival of the police, makes for a fairly exciting climax. Keefe Brasselle is competent as the father who seeks vengeance, and so is Frank Lovejoy as the firm but understanding detective. Cathy O'Donnell is sympathetic as Brasselle's wife, and Karen Sharpe is highly sexy as an unwitting waitress who puts Brasselle in contact with the gang. The authentic slum backgrounds lend a realistic touch to the proceedings:—

Using a stolen car, Stanley Clements, Paul Dubov, James Delagado and Joseph Turkel go for a joy ride, get drunk and deliberately hurl a bottle at Keefe Brasselle, striking his baby and mortally injuring the child. Lovejoy starts an investigation of the crime, but his inability to find the criminals quickly gripes Brasselle, who decides to track down the hoodlums on his own. He goes to the slum neighborhood from which the car had been stolen, assumes another identity and becomes friendly with Karen, a "fast" but lonely waitress, who takes him to a social club patronized by the neighborhood's hoodlums. There, he poses as a crook who is interested in "big-time" hauls, wins the attention of the

boys responsible for the death of his child, and goads them into agreeing to accompany him on a round of crimes. Meanwhile, Lovejoy picks up one of the hoodlums on suspicion and, with the aid of Cathy, gets him to confess the crime and implicate his pals. Just as Brasselle sets out with the young toughs to lead them into a trap, he is recognized by one of them as the father of the murdered child. A terrific chase and fight ensues in a lumber yard, in which Brasselle is cornered and threatened with death by fire, but he is rescued by the timely arrival of Lovejoy and the police, who round up the hoodlums in the process.

It was produced by Collier Young, and directed by Harry Essex from his own screenplay.

Adult fare.

"Soldier of Fortune" with Clark Gable, Susan Hayward and Michael Rennie

(20th Century-Fox, June; time, 96 min.)

Very good mass entertainment is provided in this romantic adventure melodrama, which is based on Ernest K. Gann's best-selling novel, and which has been photographed superbly in CinemaScope and De Luxe color against authentic Hong Kong backgrounds. The magnificent views of modern-day Hong Kong, with its teeming masses and its crowded harbor filled with ships and junks, are alone worth the price of admission. Fortunately, the picture offers, in addition to the fascinating backgrounds, an intriguing and exciting story, centering around a beautiful and fiery American woman who comes to Hong Kong to find her missing husband, a task that is accomplished for her by a daring and wealthy soldier of fortune, an American-in-exile, who wins her heart in the process. The tale is packed with colorful characterizations, the most dominant being that of the adventurous hero, played by Clark Gable with a charm and virility that movie audiences go for in a big way. The beautiful Miss Hayward is very good as the desperate heroine, and her relationship with Gable is warm and appealing. The action moves along at a snappy pace, has good dialogue, a thrilling climax and highly amusing touches of comedy to relieve the tension:—

The story opens with Susan arriving in Hong Kong to search for Gene Barry, her husband, a magazine photographer who had disappeared after venturing out of Hong Kong into Red China. Unsuccessful in her efforts to get help from either the American or British authorities, Susan makes inquiries of people who had met her husband and is subsequently put in contact with Gable, whose smuggling activities involved him with all sorts of shady characters who might know of Barry's whereabouts. Gable, attracted to Susan, expresses a willingness to help her, but he loses no time in kissing her to make her understand that he will expect favors in return. The kiss infuriates her, and she tells him that she can do without his help after giving him a piece of her mind. She comes back to him, however, when her efforts to find Barry on her own prove futile. Gable again agrees to help, but this time surprises her with assurances that he will not take advantage of her. A strong love grows up between them as he goes about the task of learning her husband's whereabouts. Eventually, he discovers through underworld sources that Barry was held prisoner by the Chinese Reds at a Catholic Mission in Canton. He organizes a daring plan of rescue, in which he enlists the unwilling help of Michael Rennie, a local British police inspector. The plan goes off without a hitch as they free Barry, after overpowering his guards. All return safely to Hong Kong on Gable's armed junk, but not before they are almost sunk in a running gun battle with a Communist patrol boat. Gable watches dejectedly as Susan departs with her husband to sail for the United States, but his joy knows no bounds when she returns to him within a few hours and explains that Barry, realizing that her heart belonged to him (Gable), had decided to give her up.

It was produced by Buddy Adler, and directed by Edward Dmytryk, from a screenplay by Ernest K. Gann.

Suitable for the family.

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ALLIED-TOA TALKS WITH DISTRIBUTORS DELAYED

The projected meetings between the joint committee of National Allied and the Theatre Owners of America and the heads of Paramount and Warner Brothers, in an effort to seek a solution to the differences between those companies and the exhibitors, did not take place this week due to the reported illness of E. D. Martin, president of TOA, who has been confined to his home in Georgia by his doctor.

The proposed meetings probably will be delayed until Martin has recovered, but, since his illness is reported as not being serious, it is anticipated that an effort will be made to arrange the sessions for next week.

Meanwhile, neither Paramount nor Warner Brothers has indicated whether it will meet with the joint exhibitor committee, nor is it known if either company has been formally requested to do so.

A WISE DECISION

Among the actions taken at the two-day board meeting of National Allied, held in New York last week, was the unanimous adoption by the directors of a resolution to the effect that no consideration will be given, "at this time," to a merger between National Allied and TOA.

It was pointed out by both Abram F. Myers, Allied's board chairman and general counsel, and Rube Shor, president, that the board action opposing a merger was motivated by a desire to allay the "anxiety and confusion" stirred within the Allied ranks by trade paper stories dealing with the possibility of a merger. Several of the TOA officials have made statements indicating that they favored a merger, but Shor denied a published report that he, too, favored such a move and took specific pains to point out that he personally has always been opposed to the idea.

In the opinion of this paper, the Allied board has acted wisely in making it clear to its members that no consideration will be given to a merger with TOA at this time.

That the talk of merger was in the air is understandable in view of the fact that in recent months both organizations have been working closely together in the effort to combat distributor abuses, and that their viewpoints on a number of trade practice issues appear to be identical. The fact remains, however, that Allied represents mainly the small exhibitors, while TOA is dominated by the large circuits, and there has been no definite indication that the two organizations will follow a common approach if it comes to a showdown with distribution in the current hassle.

Allied, for example, is committed to a policy of seeking Federal regulation of the industry in the event sufficient relief is not forthcoming from distribution. The TOA, during the past six months, has taken a forceful stand against harsh distribution policies, but to back up its stand it has resorted to no more than veiled, indecisive threats that, unless relief is obtained by peaceful means, it will seek such relief "through any other means necessary."

It is known that several of the TOA leaders favor joining Allied in the move for Federal regulation if such a step becomes necessary, but other powerful TOA leaders, such as Leonard Goldenson, president of American Broadcasting-Paramount Theatres; Sam Rosen, executive vice-president of Stanley Warner Theatres; and Sam Pinanski, head of American Theatres Corporation, have made it clear in recent statements that they are strongly opposed to the idea of going to the Government for relief.

This difference of opinion within the TOA leadership leaves open the question of whether the organization will give meaning to its threats of drastic action in the event of a showdown with distribution, or whether it will revert to its weak-kneed policy of former years — a policy that has gained it nothing if we are to judge from the wails now being heard from the big circuits.

Until the TOA makes its position unmistakably clear, Allied, as said, is acting wisely in discouraging any idea of a merger.

OTHER ACTIONS TAKEN BY ALLIED'S BOARD

Two other important actions taken by Allied's board of directors last week included a protest against the stiff rentals demanded for feature films produced with Government cooperation, and a request that the Department of Justice set up machinery that will give affected exhibitors the right to be heard in all cases involving applications for theatre acquisitions by the divorced circuits.

The resolution regarding feature films produced with Government cooperation protested the use of the armed forces and other Government personnel and equipment when such films are offered to the theatres by the distributors "at such excessive terms as to materially reduce the number of theatres that can show them."

The resolution added that "the purpose of the armed forces in affording this cooperation is to secure favorable publicity, and in order to achieve that purpose the films must have the widest possible circulation."

(Continued on back page)

"Othello" with Orson Welles

(United Artists, June; time, 92 min.)

Filmed on location in England, this Shakespearean drama has been produced skillfully; the direction is masterful, the acting artistic, and the black-and-white photography unusually good. But like most of Shakespeare's other classics that have been brought to the screen, this one will find its best reception in art houses that cater to selected audiences. It is not a picture for mass consumption, for the rank-and-file movie-goers will find it difficult to follow and understand the Shakespearean dialogue spoken by the players. In addition to his chores as producer and director, Orson Welles gives an outstanding performance as Othello, the Moorish general who woos and wins Desdemona, daughter of a Venetian Senator, only to murder her and kill himself when he falls victim to the devilish machinations of a disgruntled aide who arouses suspicions in him about the fidelity of his wife. The ancient settings are highly impressive, and the sombre photography is in keeping with the tragic mood of the story.

The action unfolds in Italy, in the days of old, and centers around the unhappiness brought to Othello by Iago (Michael MacLiammoir), his adjutant, who is angered when the general appoints Cassio (Michael Lawrence) as his lieutenant. He sets out to avenge himself against Othello by arousing his suspicions about the fidelity of Desdemona (Suzanne Cloutier), and by providing him with false circumstantial evidence that indicates that she had been having an affair with Cassio. This results in Othello becoming insanely jealous to the point where he murders Desdemona, a deed he commits shortly before he learns that Iago had lied to him and that she had actually been faithful and innocent. Heartbroken, Othello commits suicide. Meanwhile Iago is arrested and imprisoned in a cage that is suspended high in the air, sentenced to be slowly picked to death by vultures that hover hungrily around the cage.

It is a Mercury production, produced and directed by Mr. Welles.

"Son of Sinbad" with Dale Robertson, Sally Forrest, Lili St. Cyr and Vincent Price

(RKO, June; time, 88 min.)

Photographed in Technicolor and SuperScope, "Son of Sinbad" is one of those oriental fantasies of the Arabian Nights type and, as such, is only moderately entertaining and offers little that is unusual. It may, however, prove to be a strong box-office attraction in view of the extensive exploitation campaign that RKO is putting behind the picture, playing up the bevy of beautiful girls who appear throughout in revealing harem costumes and who execute some daring dance routines. The picture, though it has a Production Code seal, has incurred the wrath of the Legion of Decency, which has given it a "C" or condemned rating, but if we are to judge from past hostility, it may serve to arouse interest and draw people to the box-office. The story itself is weak, but the mood is light and the action melodramatic. The color photography is fine:—

The story has Dale Robertson, as the son of "Sinbad," and Vincent Price, as Omar, the poet, captured and sentenced to die when they visit the harem of the Khalif (Leon Askim) once too often. Their capture is a source of dismay to Lili St. Cyr, the harem queen, and Sally Forrest, her servant. Meanwhile the Khalif is panic-stricken because of an impending attack by Tammerlane, the barbarian leader. Raymond Greenleaf, an old Greek scholar imprisoned by the Khalif makes a deal with the ruler to give him the secret of Greek Fire, a secret weapon with which he can conquer Tammerlane, in exchange for the freedom of himself, Mari Blanchard, his daughter, Robertson, who had been her childhood sweetheart, and Price. The Khalif agrees, and Greenleaf hypnotizes his daughter, who held the formula of the Fire in her subconscious mind. Mari names the chemical ingredients and Greenleaf mixes them in the proportion named. Disbelieving that the liquid is destructive, the Khalif

hurls it out of a window and is astounded when one-half of his garden is blown to smithereens. Jay Novello, the court jester, who was really a spy for Tammerlane, reports the incident to Ian MacDonald, Tammerlane's aide. MacDonald captures Mari with the chest containing the chemicals and flees into the desert after killing her father. Robertson pleads with the Khalif for an opportunity to rescue Mari and recover the chemicals before she can be brought to Tammerlane. The Khalif agrees, promising to name him second in command of Bagdad if he succeeds. Before departing, Robertson reveals to Sally that she is his true love, and she in turn discloses that she is a member of the daughters of the original Forty Thieves. She sends word to Joanne Jordan, the leader of the female thieves, to aid Robertson in his mission. After many complications, during which the female thieves recover the chemicals and rout MacDonald and his forces, Robertson rescues Mari. It all ends with Robertson becoming the co-ruler of Bagdad, after which he grants amnesty to the female thieves, who become palace guards.

Robert Sparks produced it, and Ted Tetzlaff directed it, from a screenplay by Aubrey Wisberg and Jack Pollexfen. Adult entertainment.

"A Day to Remember" with an all-British cast

(Republic, March 29; time, 72 min.)

Comedy, romance and some drama are blended to fair effect in this British-made production, which centers around the adventures of a group of middle-class Englishmen who go to France for a one-day holiday. It is doubtful, however, if American audiences will find it more than moderately entertaining, for the pace is slow, the comedy mild and the romantic interest conventional. The trouble with the story is that it has too many by-plots, not one of which is particularly impressive. As is the case with most other British pictures, the players in this one are relatively unknown in this country. The photography is ordinary:—

Included among the members of a British dart team who cross the Channel for a one-day outing in Boulougne, France, are Donald Sinden, a quiet young man, whose parting from Joan Rice, his vivacious sweetheart, had been strained; Edward Chapman, a widower, who had spent his honeymoon in France; Bill Owen, who was touchy about his short stature; Stanley Holloway, a gay blade with an eye for the ladies; and James Hayter, a genial, middle-aged man, who was determined to see that none of his pals got into trouble. Shortly after their arrival, Sinden comes upon Odile Ver-sois and is amazed to discover that she is the little girl who had taught him French when he was billeted in her family's farm during the war. Both are attracted to each other, in spite of the fact that she is now engaged to a lawyer with a promising future. While Sinden spends the day with Odile, Hayter forgets his status as the team's chaperon and becomes involved in a saloon with a vivacious blonde. At the same time Owen gets drunk and defiantly fulfills a secret ambition to join the French Foreign Legion, despite the frantic efforts of the others to stop him. Meanwhile Joan, back in England, goes on a blind date with Vernon Gray, an American soldier, and finds in him everything that she had been looking for in a companionable husband. She makes up her mind to break away from Sinden upon his return. Back in France, Odile and Sinden realize that they were meant for each other. She breaks her engagement to the lawyer, and he in turn promises to clear himself from his arrangement with Joan. Thus the outing becomes a day to remember, for, in addition to the enjoyment had by all concerned, Owen had proved himself big enough to be accepted by the Legion, while both Joan and Sinden find happiness in their new engagements.

The picture was produced under the J. Arthur Rank banner by Betty E. Box, and directed by Ralph Thomas from a screenplay by Robin Estridge, based on Jerrard Tickell's novel "The Hand and Flower."

Family.

"The Purple Mask" with Tony Curtis and Colleen Miller

(Univ. Int'l, July; time, 82 min.)

Although this swashbuckling romantic adventure melodrama offers little that is unusual, it should give ample satisfaction to those who like plenty of movement and heroics in their screen fare, regardless of story values. Photographed in CinemaScope and Technicolor, the story, which deals with the daring deeds of a masked young nobleman in behalf of persecuted French Royalists during the early reign of Napoleon, is not impressive, but it has more than an adequate share of chase sequences, swordplay and nick-of-time rescues. As the masked hero who fears no man or sword, Tony Curtis gives the role the proper dash and daring and should please his many fans. The direction is competent and so is the acting of the other players in the cast. The fine color photography and the panoramic sweep of the CinemaScope process are decided assets:—

Disguised as the mysterious Purple Mask, Curtis baffles Napoleon (Robert Cornwaite) by daringly rescuing noblemen from the guillotine, and by abducting John Hoyt, minister of police, for whose freedom Napoleon is compelled to pay a handsome ransom. Napoleon calls upon Dan O'Herlihy, a brilliant swordsman, to capture Curtis. O'Herlihy plans to bring Paul Cavanagh, a Duke, to Paris for execution and to seize Curtis if he should attempt to rescue him. Colleen Miller, Cavanagh's daughter, hears of the plan, and she counterplots with Royalist friends to save her father's life. Their plan is to have one of their group pose as the Purple Mask and be captured by the police so that the real Purple Mask will remain free to continue his anti-government activities. Since the Royalists themselves were unaware of who the Purple Mask is, Curtis is chosen to "impersonate" him and to attempt to abduct an important state official. Curtis not only succeeds in capturing him but also in exposing him as O'Herlihy in disguise. Before Curtis can bargain with Napoleon for the release of Cavanagh in exchange for O'Herlihy, Colleen and her Royalist friends are arrested and scheduled for execution. Curtis, in love with Colleen, works out a daring plan of rescue with George Dolenz, a Royalist leader of fifty expert swordsmen, who were the sons of executed noblemen. He then allows himself to be taken prisoner and marked for execution with the others. On the morning of the execution, Dolenz and his men infiltrate the military barracks, silently overpower the soldiers, and replace them at the execution site. They take command of the situation at a given signal from Curtis, who then identifies himself as the Purple Mask and wins from Napoleon a promise of safe conduct to England for himself and the other condemned Royalists if he bests O'Herlihy in a duel. Curtis emerges the victor after a thrilling fight and wins the freedom he had been promised.

It was produced by Howard Christie, and directed by Bruce Humberstone, from a screenplay by Oscar Brodney, based on "Le Chevalier Au Masques," a play by Paul Armont and Jean Manoussi.

Family.

"The Seven Little Foyes" with Bob Hope and Molly Vitale

(Paramount, July; time, 95 min.)

Good mass entertainment is provided in this comedy-drama with musical numbers, which has been photographed in Technicolor and VistaVision. Biographical of Eddie Foy, the famed song-and-dance vaudevillian, the story, though episodic, is at once comical, tender and appealing, for it centers around a man who not only became a reluctant bridegroom but in due time found himself with a brood of seven unruly and motherless children, with whom he set up an act. Bob Hope does a fine job as Eddie Foy; he clowns and gags throughout the picture in his usual style, but at the same time gives the somewhat eccentric characterization a warm appeal because of the manner in which he tries to atone for neglecting his off-spring while pursuing his career. There are times when the rudeness of the children and Hope's neglect of his family, as well as his lack of affection for his well-meaning sister-in-law, give the proceedings a jarring

note, but this flaw is not too serious since the action is mainly in a light vein. Molly Vitale is sweet and sympathetic as Hope's wife, and the tragedy of her passing, though touching, does not put a pall of gloom over the story. Most of the musical numbers are entertaining, but a real show-stopper is the sequence in which Hope, as Foy, appears at a Friars' Club dinner with James Cagney, as George M. Cohan; their exchange of quips and the song-and-dance routines they do together are alone worth the price of admission. The color photography is excellent:—

The story opens at the turn of the century and depicts Hope as a promising song-and-dance man who is determined to remain single. When he learns that George Tobias, a prominent booking agent, had come to the theatre to see him perform, he breaks into the prolonged act of Molly Vitale, an Italian ballerina, and turns it into a comic ballet. Delighted, Tobias offers Hope a contract with the Shuberts, providing Molly joins his act. Hope pursues her for the sole purpose of getting her to sign the contract, but he soon finds himself really in love and makes her his wife, despite the misgivings of Angela Clarke, her elder sister. Molly is blessed with motherhood within the first year of their marriage. From then on the family increases with regularity for a total of five boys and two girls, but Hope is home so seldom that he sees little of Molly and the children. Molly becomes deathly ill but does not notify Hope, who is shocked no end when he returns from an extended tour and learns that she had passed away earlier in the day. Filled with remorse, he quits the stage and devotes himself to the children, and he tries to make up for his neglect by permitting them to do as they please, despite the protests of Angela, who had become a mother to them. Tobias urges Hope to return to the stage and suggests that he form an act with the kids. The children are antagonistic to the idea, but they learn their routines and make a hit, in spite of the fact that the act is "hammy." Angela accuses Hope of exploiting the children and hauls him into court to gain their custody. Instead of fighting, Hope pleads guilty and explains that he was simply trying to raise the children in the only business he knows. The kids, displaying their first sign of affection, rally to his defense, and the judge throws the case out of court. The incident, however, results in a happier relationship between Hope and the children, as well as Angela.

It was produced by Jack Rose and directed by Melville Shavelson from their own screenplay.

Family.

SOUND ADVICE

In view of the "C" rating given to RKO's "Son of Sinbad" by the Legion of Decency, Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, had this to say to his members in a current organizational bulletin:

"Several exhibitors have asked us about 'Son of Sinbad' and whether they should exhibit it. This picture has a seal of the Production Code Authority but has been given a 'C' rating by the Legion of Decency. There must be a point beyond which any theatre owner must decide that he will not bow to pressure groups of any kind. If a picture has a PCA seal and you refuse to show it because it is condemned, you are saying, in effect, 'Let's forget about the Production Code and use the Legion of Decency ratings.' Martin Quigley, one of the founders of the Legion of Decency, has accepted in his Motion Picture Herald and Motion Picture Daily advertisements for 'Son of Sinbad.'

"Moreover, the Supreme Court of the state of Ohio by a vote of 5-2 last Dec. 4, specifically ruled this picture could be exhibited.

"Personally, not having seen it, I know nothing about its content. If anyone protests to you, ask him if he has seen it. He cannot in justice talk about it, unless he has. A rating by a group of people, who may have valid reasons in their own minds for condemning a picture, should apply to that group alone.

"We recommend to those who play this picture that they carry a line in their ads reading, 'This picture has the seal of approval of the Motion Picture Production Authority.'"

The board directed that copies of the resolution be sent to "all industry and Government officials who are concerned with or may have an official interest in the practice complained of."

The Allied resolution follows a similar complaint filed about six weeks ago with the Secretary of the Air Force by the organization's Gulf States unit in connection with the terms demanded by Paramount for "Strategic Air Command."

As to the resolution regarding the acquisition of theatres by divorced circuits, Abram F. Myers, Allied's general counsel, explained that there is considerable anxiety in certain areas because these circuits have been acquiring theatres and drive-ins with the approval of the Department of Justice and the District Court. Myers pointed out that, under the consent decrees, the divorced circuits may buy theatres or an interest in them only upon application to and a finding by the court that such acquisitions will not unduly restrict or restrain competition.

"We feel," added Myers, "that the only way by which the Department of Justice can fulfill its duty and the court exercise its jurisdiction is for the affected exhibitors to be notified and afforded the opportunity to furnish information as to competitive conditions in such areas. These matters are now handled in secrecy by the Department of Justice and evidently presented to the court in chambers so that exhibitors know nothing about the proposed acquisition until it is an accomplished fact."

Myers said that a copy of the resolution will be submitted to the U.S. Attorney General without delay.

Aside from the fact that this alert action by Allied's board is good for the protection of the small exhibitors, it points up one area in which the interests of Allied and TOA would be diametrically opposed, insofar as a merger is concerned, for since the TOA is controlled by the divorced circuits it would in all probability do nothing that might serve to stymie theatre acquisitions.

THE "BEST" AND THE "WORST"

According to a poll conducted among the members of the Independent Theatre Owners of Ohio to judge the "best" and "worst" film companies in their treatment of exhibitors, Metro-Goldwyn-Mayer has emerged the victor as the "best" company, while Warner Brothers has won the dubious honor as the "worst."

The current service bulletin of the organization discloses that fifty-two exhibitors, representing approximately twice that number of theatres, voted in the poll. Three points were scored for first place, two for second and one for third.

In the "best" company category, MGM led with 128 points, Universal-International took second with 53 and 20th Century-Fox was third with 38. Of the other companies, Columbia scored 34; RKO, 12; Paramount, 10; United Artists, 9; Allied Artists, 5; Republic, 3; and Warner Brothers, 3.

In the "worst" company category, Warner Brothers scored 104, followed by Paramount with 76 and by 20th Century-Fox with 45. Of the others, Universal scored 27; United Artists, 17; Columbia, 12; RKO, 10; MGM, 6; Allied Artists, 4; Buena Vista, 3; and Republic, 0.

SUPPORT THE AUDIENCE POLL

In the short time since his appointment as national chairman of the Audience Awards Poll sponsored by COMPO, Elmer C. Rhoden, president of National theatres, has done a magnificent job of organizing the poll and winning the enthusiastic support of all the principal exhibitor organizations, leading circuits and distributing companies. He has been tireless in his efforts to put the plan into effect, and the least that every exhibitor can do is to give him unstinting co-operation.

Within a few days, every theatre in the country will receive a brochure, which is being distributed by National Screen Service. Enclosed with the brochure is the first of three ballots for exhibitor nominations. This initial ballot lists seventy-two pictures that were released between October 1, 1954 and March 31, 1955. Listed also are 184 stars. Subsequent ballots will be sent to exhibitors later for nominations of pictures released in the April-May-June and the July-August-September periods.

Each exhibitor is urged by Mr. Rhoden to fill in the initial ballot immediately and to mail it to Price Waterhouse & Co. in the postage-paid envelope that is enclosed with the brochure for the purpose.

All pictures listed on the ballot were submitted by the sales managers of the distributing companies. No pictures were submitted for nomination by independent or foreign distributors on the first ballot, although foreign and independently produced films, bearing the Production Code seal, and released within the stipulated period, were eligible. It is hoped that some pictures in this category will be made available for nominations in the last two releasing periods.

Each exhibitor is entitled to nominate not more than 10 pictures, and not more than 10 personalities in each of the other four categories on the first nominating ballot. Blank spaces are provided for write-in nominations. Ballots received after July 11, 1955 for the first set of nominations will not be considered.

Inasmuch as individual stars are to be chosen on the basis of their best performance, exhibitors are cautioned not to nominate any individual star for more than one performance. Nomination of a picture does not necessarily mean that an exhibitor must nominate stars or promising players in that picture. Personalities may be named for their performances in other qualified pictures besides the one chosen by the exhibitor as the best. No ballot will be considered if more than 10 pictures and more than 10 players in each category are nominated, or if a player is nominated more than once.

The five pictures receiving the most exhibitor nominating votes, as well as the five male and five female performances, and the five male and five female promising personalities, will make up the slate of candidates to be presented for the public's voting during the period from November 17 to November 27, 1955.

This poll will not only give the movie-goers of the country an opportunity to express themselves on their favorite stars and pictures, but it is bound to create intense public interest that is sure to benefit the industry as a whole.

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THE TOLL-TV ISSUE

In a 167-page brief filed on Monday with the Federal Communications Commission, the Joint Committee on Toll-TV, which is headed by co-chairmen Alfred Starr, of TOA, and Trueman T. Rembusch, of National Allied, and which represents at least 75% of the country's motion picture theatres, maintained that the Federal Communications Act does not give the FCC authority to license pay-as-you-see television and urged that full public hearings be held in the public interest before any consideration is given to authorization of toll-TV.

The principal arguments cited by the Committee against Toll-TV were based on the following objections:

1. It represents a definite threat to present television programs.
2. Public investment of 10 billion dollars in approximately 37,000,000 television sets was made on the definite understanding that no charge would be made for programs.
3. Pay-as-you-see TV would impose an economic burden on those least able to afford it.
4. It amounts to seizure of an established industry.
5. Pay-as-you-see TV eventually would destroy free-TV.

Other major objections raised by the Committee in its brief were:

Toll-TV sells entertainment only to those who can afford to pay.

The essence of broadcasting is to transmit programs to all those willing to watch and listen, and not to a particular group.

At certain hours, pay-TV would render useless millions of sets owned by persons who didn't want to pay.

Pay-TV is not a supplement to, but a substitute for, free-TV.

Since only so much talent is available—and it cannot be created in a hurry—pay-TV would be compelled to use the same talent now used by free-TV.

Among other things, the brief emphasized that toll-TV proposes to use the facilities of a gigantic communications outlet established by the American public, national advertisers, TV networks and independent stations—a factual billion dollar industry. Those who are advocating pay-TV, declared the Committee, have not contributed one penny to the building of this outlet, yet they expect the FCC to grant them the right to use this system for their own personal profit and to the detriment of the "public interest" the Commission is duty-bound to protect.

The Committee pointed out also that promises of "programs to come" with pay-TV always have been, and still are, in the haziest of speculative categories.

In a reference to Paramount, which controls 80 per cent of the Telemeter toll-TV system, and which has announced that it will file a brief favoring authorization of pay-TV, the Committee declared that the film company should be required to divest itself of its production activities in the event that the Telemeter system is authorized.

"If the Telemeter coin-box system is approved by the Commission," stated the joint Committee, "the Commission will have recreated the very situation disapproved of in the Paramount case—the unity of producer and exhibitor and its attendant evils.

"This would not appear to be in the public interest. If Paramount pictures is to be considered as a challenger in the coin-box fight, it should be forced to divest itself of its film production function. In the light of the Paramount case, the Commission should not permit the producer of a film to be its purveyor over the airways, i.e., an exhibitor."

Hitting back at the claim that the motion picture theatre operators are motivated by selfish interests in opposing toll-TV, the Committee conceded its desire to safeguard its own interests and added this comment:

"The fact that the Joint Committee is an interested party, however, does not reflect on the pertinency of its Comments. The Joint Committee believes that it has demonstrated in these Comments that its selfish interests coincides with the public interest.

"In any event, it is no answer to the merits of any comments to observe that the commentator has a stake in this proceeding. Clearly, if this were a pertinent factor the proponents of subscription television would also be disqualified for they are the ones with the largest economic stake in the proposal. The Commission's determination must be made in the light of the over-all public interest. This determination can only be made by evaluating the merits of all the arguments made on behalf of those who propose and those who oppose."

After expressing the opinion that the FCC does not have the authority, under the Communications Act of 1934, as amended, to authorize and regulate subscription TV operations, the Joint Committee stated that, whether or not the FCC does have the authority, "Pay-as-you-see TV should not be authorized without further enabling legislation from Congress. The Communications Act was enacted and amended in the light of the existing pattern of an advertiser-

(Continued on back page)

**"The Seven Year Itch" with Marilyn Monroe,
Tom Ewell, Evelyn Keyes and Sonny Tufts**

(20th Century-Fox, June; time, 105 min.)

A top-notch sophisticated comedy, based on the highly successful stage play of the same name, and photographed in CinemaScope and DeLuxe color. Revolving around the real and fancied misadventures of a "Walter Mittyish" type of married man who becomes involved with a luscious blonde immediately after his wife and child leave the city for a summer vacation, the episodic but vastly amusing story keeps one laughing continuously throughout. Some of the situations are hilariously funny, particularly those in which the restless hero's imaginations run wild and he fancies himself as a great lover in several romantic escapades. Tom Ewell, repeating the role he had played on the stage for more than two and one-half years, turns in a masterful performance as the "straying" husband with a guilt complex—a role that may very well establish him as a top screen comedian. Marilyn Monroe, aside from her obvious physical attributes, is exceptionally good as the curvacious blonde, a naive yet knowing character who is sociable without being designing but whose natural sexiness plays havoc with Ewell's vow to remain a faithful husband during his wife's absence. It is the best role Miss Monroe has had to date, and her deft handling of the characterization proves her ability as a comedienne.

Briefly, the story has Ewell, as associate editor with a 25c pocket-book publishing firm, returning to his mid-town apartment in New York after seeing Evelyn Keyes, his wife, and Butch Bernard, their little son, off to the country. Although he had vowed to remain on good behavior while leading the life of a bachelor, Ewell imagines himself as being irresistible to women and day-dreams about fancied romantic escapades with several female acquaintances. Complications enter his life when he meets Marilyn, a minor but sexy TV actress who had subleased the apartment above him for the summer. He invites her into his apartment for a drink, and she gladly accepts, even to the point of bringing her own bottle of champagne. This leads to Ewell making several awkward but unsuccessful attempts at love-making, which are passed off lightly by Marilyn. Meanwhile he becomes worried when Robert Strauss, the janitor, sees Marilyn in the apartment and suspects the worst. This worry causes Ewell to imagine that word of his "infidelity" will be spread far and wide, and he goes into a series of day-dreams that culminate with his being shot by his wife before he comes back to reality. The situation becomes further complicated when Marilyn talks him into permitting her to sleep overnight in his apartment because it was air-conditioned. The experience turns out to be a perfectly innocent one, but his guilt complex, coupled with his imagining that his wife is carrying on in the country with Sonny Tufts, a family friend, results in his rushing off to Maine to join her with Marilyn's blessings.

A brief synopsis cannot do justice to the many laugh-provoking situations, such as Ewell's bumbling efforts to make love to Marilyn; his getting his finger caught in the champagne bottle; the punch in the nose he gives to the innocent Tufts when he makes a friendly call; his zany session with Oscar Homolka, a psychiatrist; and his efforts to keep the nosey janitor out of his apartment. A short but side-splitting situation is the one in which Victor Moore, as a plumber,

attempts to free Marilyn's big toe, which got stuck in the bathtub faucet. The big laugh comes when he drops his wrench and starts searching for it in the depths of her bubble bath. It is a highly sophisticated farce, and it is loaded with sex, yet at no time does it become offensive. Adult audiences everywhere should find it thoroughly enjoyable, and it will no doubt prove to be one of the year's big money-makers. The color photography is excellent.

It is a Charles K. Feldman Group production, directed by Billy Wilder from a screenplay written by himself and George Axelrod, author of the original play.

Adults.

**"The Cobweb" with Richard Widmark,
Lauren Bacall, Charles Boyer, Gloria Grahame
and Lillian Gish**

(MGM, July; time, 124 min.)

Photographed in CinemaScope and Eastman color, this film version of William Gibson's novel emerges as an odd but fascinating adult drama centering around the problems, conflicts and emotional disturbances of both the patients and the medical staff of a private mental institution. The imposing marquee value of the players' names should be of considerable help in drawing people to the box-office, but whether or not the picture will prove to be a popular entertainment is questionable, for the story, in addition to being cheerless, is episodic, excessively talky and short on emotional appeal. Moreover, the "Grand Hotel" type of treatment given to the plot does not permit one to either get a deep understanding of the numerous characters involved or develop a proper measure of sympathy or disdain for them. This, of course, serves to lessen the impact of the dramatic situations. The direction is good and the acting highly impressive, with Richard Widmark turning in the outstanding performance as the head doctor who finds himself faced with numerous obstacles in his efforts to introduce modern ideas concerning the rehabilitation of the patients. The production values and the color photography are first-rate.

In the development of the story, the conflicts and emotional disturbances that arise among the patients and staff stem from the selection of drapes for the institution's library. Widmark, recently appointed to head the institution, agrees with Lauren Bacall, the activities director, that it would be a good idea to have the patients handle the project, and that John Kerr, the clinic's most disturbed inmate, should design them. Complications arise, however, when Gloria Grahame, Widmark's neglected and somewhat neurotic wife, decides to supply the drapes herself as part of her campaign to make herself more useful to Widmark. She gets a willing assist from Charles Boyer, the clinic's woman-chasing director, whose executive duties had been taken over by Widmark. To add to the complications, Lillian Gish, a frustrated and strong-willed spinster who had handled the clinic's business affairs for many years, decides to buy the drapes herself. Widmark's close association with Lauren, a young widow, increases his fondness for her, and Gloria finds herself more neglected than ever. Meanwhile Boyer uses the drapes to press his attentions on Gloria. Widmark gently but firmly persuades Miss Gish to leave the drapes to the patients, but Boyer's resentment of Widmark's authority leads him to rescind, without authority, Widmark's order that the

patients are to make the drapes themselves. Kerr, whose condition had improved considerably since his mixed-up emotions had found an outlet in planning for the drapes, becomes so upset over Boyer's action that he runs away and heads for the river to commit suicide. This sets off an intense but futile police search, during which all concerned, including the patients, become emotionally disturbed. At a hastily called meeting of the hospital's board of directors, Widmark eloquently defends his methods of operation, and Boyer ends the crises by tendering his resignation. Widmark and Lauren end their relationship in the realization that it can come to no good, and he decides to repair his marital relations with Gloria. Both are drawn closer together when they discover Kerr alive but unconscious and go to his aid.

It was produced by John Houseman, and directed by Vincent Minnelli, from a screenplay by John Paxton. Paul Stewart, Adele Jergens and Oscar Levant are among the others in the cast.

Adult fare.

"Don Juan's Night of Love" with an all-Italian cast

(Republic, May 26; time, 71 min.)

A mediocre, Italian-made period adventure melodrama, with dubbed English dialogue. It is a story of romance and adventure during the reign of Louis XV, King of France, and the action is packed with swashbuckling deeds of derring-do, but, despite all the fast movement, the proceedings are unimpressive, for the staging, direction and acting have an amateurish quality. The most disconcerting thing about the picture is the fact that the dubbed dialogue has not been synchronized with the lip movements of the players. The photography is poor:—

Raf Vallone, a French soldier arrested for insulting Madame Pompadour (Michelle Philippe), escapes to Italy with the aid of the Prince of Albon, an enemy of the King. At an inn operated by Silvana Pampinini, Vallone comes in contact with a group of smugglers and before long organizes them into a swashbuckling army bent on adventure and danger, and wins the support of the people for his exploits against a crooked Superintendent of Customs. The Prince of Albon permits Vallone to use his castle for his operations, but the old man dies after an argument with the Superintendent, who sought to evict him from the castle in order to make it available for Madame Pompadour, who was on her way to visit the region. Vallone not only prevents the Superintendent from taking possession of the castle but he also captures the official and then impersonates him to receive Pompadour. Vallone flees before she learns his true identity. Pompadour, furious at being made a fool of, orders her guards to attack the castle and capture him. Vallone goes into hiding at Silvana's inn but is captured after being betrayed by one of his men. He is condemned to death, but at the last moment his followers attack and rescue him. After numerous other complications, during which Silvana pleads with Pompadour for her lover's life, the noblewoman has a change of heart and permits him to return to Italy with Silvana.

It was produced by Nicolo Theodoli, and directed by Mario Soldati, from a screenplay written by Mr. Soldati, Vittorio Nino Novarese, Giorgio Bassani and Augusto Frassinetti.

Family.

"Summertime" with Katharine Hepburn and Rossano Brazzi

(United Artists, June; time, 99 min.)

Filmed entirely on location in Venice, Italy, and photographed in Eastman color (print by Technicolor), "Summertime" is a poignant adult romantic drama, based on Arthur Laurents' stage play, "The Time of the Cuckoo." The story, which centers around an American spinster-secretary who visits Venice and falls in love with a handsome but married Italian, will have a particular appeal for female picture-goers who enjoy finding expression of a lonely woman's problems and emotions on the screen. It is doubtful, however, if the love story will have much appeal for male audiences, although they should get considerable visual satisfaction from the scenic beauties of the authentic Venice backgrounds. Action fans, of course, will find it less than satisfying, for there are too many long stretches in which the two principals sit and talk and nothing much happens. In spite of the fact that the tale is spun out at a leisurely tempo, however, the picture has effective mood and atmosphere, good touches of comedy, and sensitive performances by both Katharine Hepburn, as the lonely spinster, and Rossano Brazzi, as the charming and sympathetic Italian who fills a void in her life. The color photography is tops:—

Making her first trip to Europe, Katharine arrives in Venice and looks forward enthusiastically to having a good time. She stops at an attractive rooming house operated by Isa Miranda, a worldly woman, and experiences her first twinge of loneliness when the other guests all have dinner out. Isa, sensing that Katharine is not quite as independent as she professes to be, suggests that there are times when a girl seeking companionship must give the matter a little push. While sightseeing the following day with the aid of Gaitano Audiero, a street urchin, Katharine visits an antique shop operated by Brazzi and recognizes him as the man who had been eyeing her the previous evening while sitting at a cafe in the Piazza St. Marco. The meeting leads to a dinner date and a glorious evening, during which time they fall in love. On the following evening, while Katharine waits for him at the cafe, a young boy comes to tell her that Brazzi will be a little late. She invites the youngster to sit down and discovers that he is Brazzi's son. This discovery leaves her furious, particularly when she learns that he is the father of several children. She berates Brazzi for his deception, even though he explains that he is separated from his wife, and during their quarrel he accuses her of behaving like a naive school-girl instead of a woman who is hungry for love. He persuades her to dine with him and the reconciliation culminates with their spending the next few days together in a carefree and idyllic existence until Katharine realizes the futility of their relationship. She decides to leave Venice immediately, despite Brazzi's entreaties that she remain. Their parting is tearful, but she returns home with the feeling that, through Brazzi, she had found herself as a woman.

It was produced by Ilya Lopert, and directed by David Lean from a screenplay he wrote in collaboration with H. E. Bates.

Adult fare.

(Ed. Note: At the time this review was written, a Production Code seal had not been granted to the picture.)

supported broadcast industry, and it does not afford an adequate basis for authorizing subscription TV."

It added that "The present proposals for subscription TV on broadcast frequencies are not in the public interest, and, therefore, pending requests should be denied. In any event the commission cannot conclude that the present proposal is in the public interest without ordering a full evidentiary hearing where testimony will be given under oath and will be subject to cross-examination."

Limited space does not permit a fuller account of the exceptionally fine brief filed by the Joint Committee. Suffice it to say that it punches gaping holes in the repeated arguments presented by the proponents of toll-TV and should put a crimp in their efforts to get FCC approval of pay-TV without full-scale public hearings on the facts and issues involved.

* * *

Pertinent to this report on the toll-TV hassle is the news from Washington that the Federal Communications Commission has received more than 15,000 letters and postcards from the public expressing pro and con opinions.

That the proponents on subscription television got the jump on the opposition and carried on a most successful campaign to influence public opinion is evidenced by the fact that the first 7,000 letters received by the FCC ran six to one in favor of pay-TV.

That the Joint Committee has done a most effective job in combating the powerful propaganda campaign waged by the toll-TV proponents is indicated by the fact that the current flow of letters reaching the FCC is now overwhelmingly opposed to pay-TV, with last week's mail running twenty to one against it.

A FINE CHOICE

Herman Robbins, chairman of the board of National Screen Service, has been named the "Pioneer of the Year" by the Motion Picture Pioneers, an organization composed of men who have served in the motion picture industry for more than twenty-five years.

In making the announcement, Jack Cohn, president of the organization, stated that ceremonies honoring Mr. Robbins will be held in conjunction with the Pioneers' 17th annual dinner, which will be held on November 4, 1955, at the Waldorf-Astoria in New York City.

Herman Robbins certainly is deserving of this high honor, for he has always proved himself to be one of the distinguished leaders of the industry and is truly one of its pioneers.

Starting his career on the old *New York Evening World*, he left that publication to join the Fox Film Corporation and rose to General Sales Manager under Winfield Sheehan. He served with Fox until 1923, at which time he left to acquire an interest in National Screen Service.

During the past 32 years, his company, under his alert guidance, has kept abreast of the industry's need for promotional material, and its facilities and personnel have been made available unflinchingly to serve national, civic and industry causes.

Throughout the years he has performed many unpublicized services on behalf of philanthropic and

charitable enterprises in and out of the industry. His work for the Motion Picture Pioneers ranks among his outstanding contributions in behalf of those unfortunate enough to require aid from fellow-industryites, and, as a director of the Will Rogers Memorial Hospital, his efforts in behalf of that worthy cause have been nothing short of fabulous. The United Cerebral Palsy Foundation has given him its Distinguished Service Award Plaque for five years of invaluable support, and in 1949 he was cited for his service to the Disabled American Veterans.

During the war, he was an active member of the Industry Advisory Committee of the War Production Board, and was cited for his contribution to the War Finance Program of the Treasury Department.

Right now he is serving the industry as treasurer of COMPO.

The glowing record that Herman Robbins has carved for himself is indeed an enviable one and it indicates fully his outstanding qualities as a great humanitarian and industry leader. HARRISON'S REPORTS heartily joins the Motion Picture Pioneers in their salute to him.

AN ATTRACTIVE BONUS

Joseph Tushinsky, president of SuperScope, has announced that from now on any theatre in the United States and Canada that purchases a pair of the SuperScope variable anamorphic lenses at the regular price of \$395 per pair will receive a \$100 bonus to be paid by his company and to be applied to the booking of a SuperScope picture.

The offer, said Tushinsky, will be valid if the picture is booked several months after the purchase of the lenses.

SuperScope will handle all details of the operation, which calls for the exhibitor, following the placing of his order for a pair of the lenses, to receive from the company by return mail a validated certificate into which he inserts the name of the SuperScope picture and the date of the booking. Upon receipt of the information, the company will send its check to the exhibitor in the amount of \$100 towards payment of the booking.

Current SuperScope films include "Vera Cruz," "Underwater!," "Son of Sinbad" and "Escape to Burma." Approximately fifteen other SuperScope films are slated for release in the coming months.

The SuperScope variable anamorphic lenses, as most of you probably know by this time, is compatible with all anamorphic processes, particularly CinemaScope, the principal one.

Aside from the fact that the offer appears to be a good one for those who have not yet installed anamorphic equipment, it is apparent that it has been motivated by the fact that the supply of anamorphic projection lenses now exceeds the demand. This is understandable in view of the fact that more than 14,000 theatres in the United States and Canada are now equipped to show anamorphic films. World-wide, the number exceeds 24,000.

These installations are, of course, mainly for CinemaScope pictures, and the figures are indicative of the strong public demand for screen entertainment offered in that process.

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ALLIED-TOA TALKS WITH DISTRIBUTORS RESUMED

Considerable progress toward seeking a solution to the strained exhibitor-distributor relations was made this week as a result of a series of separate conferences held by the Joint Allied-TOA Committee with Paramount, Columbia, RKO and MGM. The committee met with 20th Century-Fox several weeks ago, and it has announced that meetings with Universal-International and Warner Brothers have been postponed for a week or two because the top executives of these two companies were not available.

At the conclusion of this week's round of conferences, Rube Shor, president of National Allied, and E. D. Martin, president of the Theatre Owners of America, issued a short joint statement in which they expressed the hope that "this all-out effort by exhibition to seek solutions will ultimately bring about peace and harmony to our industry."

The meeting with Paramount was held on Monday, and a statement issued jointly by the Allied-TOA committee and Paramount stated that George Weltner, head of world-wide sales for the picture company, assured the representatives of the exhibitor committee that Paramount would take under "extremely friendly advisement" their presentation of problems affecting exhibition, particularly theatres grossing \$1,000 or less per week.

The statement added that the exhibitor representatives had outlined "the serious problems facing exhibitors today, primarily the small theatre owner," and the necessity for "an honest and sincere effort to arrive at a means of easing these problems and to achieve greater understanding between the fields of distribution and exhibition."

Weltner pointed out that he was not yet completely familiar with the domestic sales situation, having so recently added the domestic field to his world-wide sales duties, and that he is currently in the process of visiting all domestic exchanges to familiarize himself with industry as well as company matters on the domestic level.

When pressed by the exhibitor representatives for specific and immediate changes in sales policy, Weltner replied that he is in no position to comment specifically at this time. He added that, upon his return from a business trip to Europe early in July, he will devote his efforts to exploring possible solutions in the same earnest and sincere manner in which they were presented and sufficient time must be allowed him to accomplish this.

Abe Montague, vice-president of Columbia, issued the following statement after his meeting with the committee on Tuesday:

"I was delighted to sit in constructive session today with the representatives of Allied and TOA. The forthright approach and sincerity which each one of the men brought to our meeting was most gratifying. Any such meeting with outstanding leaders of exhibition always can represent a forward step.

"Many topics of industry controversy were discussed between us. On certain topics, such as national sales policies; continuity of product; the selling to small theatres on an

equitable flat rental basis, and the development of new personalities, I was in complete agreement with the committee. I was able to assure them that Columbia Pictures would lend every possible effort to further these policies in complete cooperation with their respective groups.

"I did not agree that I would participate in arbitration of film rentals. I urged a reconsideration of Allied's position on both conciliation and arbitration.

"As to prints, I explained most thoroughly the economic problem involved. I respectfully asked for the group's thinking and advice so that a sounder, more economical basis of print purchase — especially on CinemaScope pictures — could be arrived at.

"I am hopeful that meetings of this nature between representatives of the various branches of our industry will produce a working arrangement under which we can all live in harmonious relations. It is far better that these problems be discussed in the confines of an intra-industry session than in the public press or in the legislative halls."

No statements were issued by either MGM or RKO after their meetings with the joint exhibitor committee.

Neither satisfaction nor dissatisfaction with the conferences held thus far has been expressed by either Allied or TOA.

According to statements made this week by E. D. Martin to trade paper reporters, the position taken by TOA is that it will not commit itself to any policy in regard to current trade practices until after the conclusion of meetings with all the companies.

Meanwhile, Allied's Emergency Defense Committee met in Chicago last week and requested that the Allied board grant it an extension of time until July 1 for the drafting of a final report that "shall contain specific findings as to the attitude of each company toward meeting with exhibitor representatives and its position in regard to each problem discussed where interviews were had."

A statement issued by the Committee added that "consistently with the policy set by the board of directors at the St. Louis meeting in February, the E.D.C. recommended that the general counsel (Abram F. Myers) begin active preparations for Congressional hearings which are tentatively scheduled for the middle of July in order that the desperate condition of the exhibitors and the reasons therefor may be brought to public attention in case the Committee's final report is negative and it appears that necessary relief cannot be secured by the orderly processes of negotiation and agreement."

The encouraging thing about the conferences held this week is the friendly tone of the statements made by George Weltner, of Paramount, and Abe Montague, of Columbia, including Montague's admission that he is in "complete agreement" with exhibition on a number of controversial issues. Let us hope that these sales executives are not merely paying lip service to the need for harmony within the business, and that they will soon give a practical demonstration of their sincerity by taking every feasible step possible to correct existing inequities.

"Foxfire" with Jane Russell, Jeff Chandler and Dan Duryea

(Univ. Int'l, July; time, 92 min.)

A fairly good modern-day outdoor Technicolor melodrama, revolving around gold-mining activities and around the fate of a hasty marriage between a gay but sincere Eastern socialite and a half-breed mining engineer whose ties to the Indian way of life make him over-sensitive. There is not much novelty to the story, which has a "soap opera" quality, and the quarrels between husband and wife tend to leave one in a somewhat unhappy frame of mind. It has some comedy relief, however, and should give ample satisfaction to movie-goers at large, because of the popularity of the stars, the fine color photography and fairly exciting action:—

Jane Russell, an Eastern socialite vacationing in Arizona, meets Jeff Chandler, a local mining engineer, and marries him after a whirlwind courtship, despite the objection of Frieda Inescort, her mother, who had learned that Chandler is a half-breed Apache. Jane loves Chandler so much that she does mind his Indian blood, but their first quarrel results when she visits him at the mine and is told that women are not welcome there. She impulsively turns for consolation to Dan Duryea, the mining company's doctor and Chandler's pal, who finds himself falling in love with her. Chandler's time is taken up almost wholly with efforts to re-open the deserted Foxfire mine, which he believes to be rich in gold, and he wins financial support from Robert F. Simon, the owner, despite the opposition of Bartom MacLane, the foreman. Meanwhile Jane and Chandler grow further apart, and she does not tell him that she is pregnant. After a quarrel with Chandler over his misunderstanding of her innocent association with Duryea, Jane has a miscarriage. She separates from Chandler at the instigation of her mother, and Chandler, though deeply in love with her, is too proud to ask her to return to him. One night an explosion at the mine injures Chandler severely, but he manages to save the lives of his men. News of the accident makes Jane realize that she is still in love with him. She rushes to his bedside and, as they vow to begin life anew, word arrives that the explosion at the mine had uncovered a rich gold vein, thus making Chandler's dream of a bonanza come true.

Aaron Rosenberg produced it, and Joseph Pevney directed it, from a screenplay by Ketti Frings, based on the story by Anya Seton.

Family.

"Creature With the Atom Brain" with Richard Denning

(Columbia, July; time, 69 min.)

There is little to recommend in this fantastic program melodrama from the entertainment point of view, but it is the type of picture that can be exploited to advantage in situations that cater to indiscriminating audiences. Others probably will find it boring. The story revolves around a gangster who seeks revenge against those who had sent him to jail, and to murder them, he, aided by a mad scientist, brings corpses back to a "mechanical life" by means of atomic rays and makes them do his bidding. The action is neither pleasurable nor believable, and there is no comedy relief. The photography is not bad:—

Secretly returning to the United States after being deported to Italy, Michael Granger, a gangster, determines to murder all those responsible for his deportation. With the aid of Gregory Gay, a German scientist, he steals eight bodies from the city morgue and, by means of electrodes and atomic rays, brings them back to "mechanical life" and makes them obey his will by remote control. These creatures, infused with superhuman strength and controlled by an intricate switchboard, are sent out on murderous missions that baffle the police. Detective Richard Denning and Sol Lerner, his sidekick, start an extensive investigation and numerous clues, including the discovery of radioactive dust at the scene of the crimes, convince them that they had been committed by Granger in some weird fashion. Further investiga-

tion discloses fingerprints of men who were known to be dead. Denning, at his wits end, enlists the aid of the military to help solve the case. In the events that follow, Lerner is kidnapped by one of the creatures, brought back to Granger's headquarters and turned into a "creature" himself. He is then sent out to kill Denning, guided by Granger through remote control. Denning recognizes what had happened to his pal when he sees him, and manages to escape death. He then orders the police not to apprehend Lerner but to follow him back to Granger's hideaway. When Granger sees his hideaway surrounded by a cordon of police, he decides to let the "creatures" loose on them, despite the objections of the scientist, whom he kills. Bullets do not stop the "creatures" as they plow into the police and subdue them one by one. Denning, however, manages to make his way into the control room and comes to grips with Granger, whom he strangles to death. He quickly smashes the control panel, and this causes the "creatures" to topple to the ground without life. With the atom creatures destroyed, Denning goes back to solving normal police cases.

It is a Clover production, directed by Edward L. Cahn from a story and screenplay by Curt Siodmak.

Adults.

"It Came from Beneath the Sea" with Kenneth Tobey and Faith Domergue

(Columbia, July; time, 79 min.)

Undiscriminating picture-goers, particularly children, should get some thrills out of this horror-type, science fiction melodrama, but those who are the least bit fussy about their screen fare undoubtedly will scoff at it. The story revolves around a giant sea monster—a radioactive octopus, which terrorizes shipping lanes and invades the San Francisco area before it is destroyed. The action depicts the monster seizing human beings from boats in which they had taken refuge, and crumbling buildings in the San Francisco area and even tearing down the Golden Gate bridge as if it were no more than a box of matchsticks. Added to the incongruity of the action is the fact that, while the monster carries on its destruction, many people are shown fleeing in panic while others are seen walking under its tentacles in a seemingly unconcerned manner. The one favorable thing that may be said for the picture is that the special effects and miniature work are done well. The photography is very good:—

When a giant octopus stops a new atomic-powered submarine cold on its maiden voyage, Kenneth Tobey, the young commander, reports the incident to Naval Intelligence. Donald Curtis, an analytical biologist, and Faith Domergue, an expert on marine life, are drafted to study a mysterious substance that had stuck to the submarine and, after days of experimentation, they come to conclusion that it came from a sea monster that lived in the Great Mindano deep and that had been made radioactive by H-Bomb experimental explosions. Its radioactivity warned off its natural prey, and it now roamed far and wide in a search for food. In the days that follow, ships disappear at sea and it becomes apparent that the monster was keeping alive on a diet of human beings. An exhaustive sea search is ordered, with Tobey in command, and the association between him and Faith develops into a romance. The beast eventually reaches the San Francisco area and electric nets are stretched to kill it. Infuriated by the electric charge, the monster destroys the Golden Gate bridge and then invades the city. It smashes everything in sight and the inhabitants flee in all directions. Flame throwers compel the monster to withdraw into the bay, and depth charges herd it toward the submarine in deep waters. Tobey, risking his life, fastens an explosive charge to one of its tentacles and hurls a dynamite-laden harpoon that strikes it between the eyes. The resulting explosions put an end to the monster. It ends with Tobey resuming his romance with Faith, who happily accepts his proposal of marriage.

It is a Clover production, produced by Charles H. Schneer, and directed by Robert Gordon, from a story by George Worthington Yates, who collaborated on the screenplay with Hal Smith.

Harmless for the family.

"Finger Man" with Frank Lovejoy, Forrest Tucker and Peggie Castle

(Allied Artists, June 19; time, 82 min.)

A fair program melodrama of the cops-and-robbers variety, well enough acted to hold one's attention to the end. As indicated by the title, the action revolves around a hijacker, a three-time-loser, who, to escape conviction, is compelled to "play ball" with Internal Revenue agents to break up a vast, illicit whiskey syndicate. The story offers few surprises, but it manages to hold the spectator in fairly tense suspense. There is no comedy relief. The photography is good:—

When Internal Revenue agents find concrete evidence of his guilt in a crime, Frank Lovejoy, a professional hijacker, is given the choice of spending a lifetime in prison for a third offense or turning informer on Forrest Tucker a gangster they had long sought to arrest but could not do so because of lack of evidence. Lovejoy agrees to cooperate with the Internal Revenue Bureau and is assigned to work closely with Hugh Sanders, the I.R.B. chief, and several of his top agents. Through Lewis Charles, a pal, Lovejoy meets Peggie Castle, who in turn introduces him to Tucker, head of the whiskey syndicate. Timothy Carey, Glen Gordon and John Close, Tucker's triggermen, suspect Lovejoy of being a stool penguin and scheme to remove him from Tucker's favor. Carey murders Peggie, and Lovejoy gives him a severe beating. He then sets a trap that enables the Revenue agents to move in on the syndicate in time to rescue him and to arrest Tucker, after killing Gordon and Close.

Liindsley Parson produced it, and Harold Schuster directed it, from a screenplay by Warren Douglas, based on a story by Morris Lipsius and John Lardner.

Adult fare.

"Chicago Syndicate" with Dennis O'Keefe, Paul Stewart and Abbe Lane

(Columbia, July; time, 83 min.)

A routine program gangster melodrama, with less violence than is usually found in pictures of this type, but with enough suspense and spurts of excitement to satisfy undiscriminating audiences. Revolving around a bookkeeper who turns amateur sleuth to help the police wipe out a crime syndicate in the city of Chicago, the story follows a familiar pattern in that it has the hero worming his way into the confidence of the gang overlord to gain the evidence that busts up the syndicate. The characterizations are more or less stereotyped but the acting of the principal players is competent if not outstanding. Worked into the proceedings are musical routines featuring Abbe Lane and Xavier Cugat, both of whom are given parts in the story. Miss Lane does an acceptable acting job, but Cugat should stick to his bandleading activities:—

Paul Stewart, suave head of a Chicago crime syndicate, learns that his accountant had become conscience stricken and had arranged to expose his activities to Richard Cutting, a local newspaper editor. Stewart sees to it that the accountant is murdered before he can talk. Cutting calls a secret conference of some of Chicago's leading citizens, including the police, and they agree to offer a reward of sixty thousand dollars to anyone who could take the murdered man's place and obtain evidence that would enable the Department of Internal Revenue to clamp down on Stewart with a tax evasion charge. Dennis O'Keefe, a young accountant with a brilliant war record, is hired to do the job. Through cleverness and courage, O'Keefe works his way into the syndicate and in a matter of months gains Stewart's confidence to the extent where he becomes his chief aide. In the course of his operations, O'Keefe meets up with Allison Hayes, an attractive girl, and discovers that she is the daughter of the murdered accountant and that she was determined to avenge his death. O'Keefe tells her the truth about himself and, at his suggestion, she makes a play for Stewart to arouse the jealousy of Abbe Lane, Stewart's girlfriend. When Stewart discards Abbe, O'Keefe goads her into revealing that she had obtained and hidden a microfilm record of Stewart's incriminating accounts. O'Keefe

manages to obtain possession of the microfilm only to become involved in a running gunfight with Stewart and his henchmen, who chase him through warehouses and the city streets. He is saved by the timely arrival of the police, who kill Stewart and round up his thugs. His mission accomplished, O'Keefe collects his reward and looks forward to a happy future with Allison.

It is a Clover production, directed by Fred F. Sears from a screenplay by Joseph Hoffman, based on a story by William Sackheim.

Adults.

"You're Never Too Young" with Dean Martin, Jerry Lewis and Diana Lynn

(Paramount, August; time, 102 min.)

This latest Martin and Lewis effort is a highly comical romp that should go over very well with the general run of audiences. Photographed in Technicolor and VistaVision, and centering around the riotous adventures of Lewis, who is compelled to masquerade as an 11-year-old boy, the action keeps one laughing heartily throughout because of his zany mixups with a jewel thief, a pretty school teacher and teen-aged students at a fashionable girls' school. Much of the comedy is in a slapstick vein, but it is extremely funny. This is particularly true of the chase sequence toward the finish, where Lewis, on water skis, is dragged all over a mountain lake by the villain, who was trying to escape in a speed motorboat. Dean Martin is effective enough as the athletic director of the school and as straight man for Lewis' mad capers, but it is Lewis who walks off with the picture from start to finish. Several pleasing songs are worked into the proceedings, but a spectacular and highly entertaining musical sequence is the one in which Martin and Lewis do a march and drill routine with the schoolgirls, who follow Lewis' whacky dance steps. The photography is first-rate:—

Dean Martin and Diana Lynn, teachers at a fashionable school for young girls, prepare to return to Oregon after a brief holiday in Los Angeles. Martin visits the hotel barber-shop, where he is given a difficult time by Jerry Lewis, an apprentice barber. Raymond Burr, suspected by the police of having killed a man to steal a valuable diamond, slips the gem into Lewis' pocket and then sends him to his apartment to give Veda Ann Borg, his sexy wife, a scalp treatment. Veda makes love to Lewis and mistakenly removes a wad of bubble gum from his pocket in the belief that it is the diamond. Burr enters the apartment at this point, accuses Lewis of making love to his wife, and threatens to kill him unless he leaves town immediately. Short of funds to return to his home in Washington, Lewis masquerades as an 11-year-old boy to ride on the train at half-fare. He soon discovers that Burr had boarded the same train in pursuit of him, and he eludes him by taking refuge in Diana's compartment. Her heart goes out to the frightened "boy" and she permits him to spend the night with her. Nina Foch, the principal's daughter, who was vying with Diana for Martin's love, discovers that Lewis had spent the night in her compartment and tries to capitalize on it by notifying the school board. To protect Diana's good name, Martin compels Lewis to accompany him to the school so that all may see that he is a child. Lewis continues the masquerade and is compelled to room with Nina's 12-year-old brother, who sees through his disguise, but Lewis buys his silence by giving him the seemingly worthless gem for his geology collection. After many complications, during which Nina's brother discovers that the diamond is genuine and suspects Lewis of being the killer-thief, Burr, by posing as Lewis' father, gets hold of him and retrieves the diamond. Martin notifies the police and, after a wild motorboat chase, Burr is captured. It all ends on a happy note, with Martin winning Diana after being concerned that she had lost her heart to Lewis, who returns to Los Angeles to resume his career as a barber.

It was produced by Paul Jones, and directed by Norman Taurog, from a screenplay by Sidney Sheldon, suggested by a play by Edward Childs Carpenter, and based on a story by Fanny Kilbourne.

Family.

**"Not As a Stranger" with Robert Mitchum,
Olivia de Havilland, Frank Sinatra,
Gloria Grahame, Broderick Crawford
and Charles Bickford**

(United Artists, July; time, 135 min.)

Because of the powerful dramatic material offered in Morton Thompson's best-selling novel about a young doctor, this picture no doubt will be subjected to more-than-normal critical inspection, particularly by the millions who read the book. Many may feel that the novel's dramatic force has been diluted by the liberties taken in the screenplay, that several of the characterization are not too clearly defined, and that the choice of Robert Mitchum to play the central character was not a wise one. But when one weighs the pictures faults against its virtues, it still emerges as a powerful and engrossing drama that should do exceptionally well at the box-office, not only because of the vast popularity of the novel, but also because it is a picture that is well worth seeing. The story's depiction of the good and bad in the medical profession is thought-provoking, and it packs a good deal of emotional excitement in the operating room sequences. One such powerfully dramatic sequence takes place at the finish, where the hero performs an emergency operation on a colleague who had been stricken with a heart attack, only to make a fatal surgical mistake that ends his life. As the idealistic medical student with a strong desire to become a doctor, Mitchum is no more than adequate; he goes through the proceedings with one expression on his face and fails to appreciably convey to the audience the drive and intensity that is an important part of the characterization. Olivia de Havilland is impressive as the sympathetic Swedish-American nurse who is tricked into marriage by Mitchum in order to have her finance his education; one feels keenly the frustration she suffers when she realizes that he did not marry her for love. Outstanding performances are turned in by Broderick Crawford, as a dedicated pathologist in the medical school; Charles Bickford, as a humane, small-town doctor; and Frank Sinatra, as a light-hearted student who does not take the practice of medicine too seriously. Gloria Grahame does well enough as a wealthy, sexy widow who makes a play for Mitchum, but her characterization is not motivated too clearly. Stanley Kramer's direction is brilliant in some spots and quite ordinary in others. The black-and-white photography is superb:—

Mitchum, a young medical student, idealizes the ambition he had set for himself, almost to the exclusion of everything else. Sinatra, his roommate, Olivia, the head operating room nurse at the hospital, and Crawford, his professor, appreciate and understand his total absorption. Mitchum finds himself in trouble when Lon Chaney, his alcoholic father, squanders money that had been put aside for his education. Faced with dismissal for non-payment of tuition fees, Mitchum starts to court Olivia after learning that she had saved a substantial sum of money. She falls madly in love with him, marries him and pays the remainder of his tuition. He keeps studying intensely, becomes an interne, and while serving in that capacity shows extreme intolerance with any one who makes even the slightest mistake. To him, a doctor, dealing with human life, must be a paragon. When ready to go out in the world as a general practitioner, Mitchum ignores the lure of fancy fees in the big cities and accepts a post in a small town as assistant to Bickford, a gruff but loveable country doctor who was preparing to go into retirement. He becomes completely wrapped up in the job of serving the townspeople, to the extent where he discourages Olivia's desire to have children. Complications arise when Mitchum falls for the wiles of Gloria Grahame, a flirtatious widow, and starts an affair with her. Olivia becomes aware of his indiscretions and keeps secret the fact that she had become pregnant. Mitchum learns of her condition through Sinatra and seeks her forgiveness, but she refuses to have anything more to do with him. Shortly thereafter, Bickford collapses from a heart malady and, to save him, Mitchum performs an emergency operation, but he makes a tragic miscalculation and Bick-

ford dies. Heartsick over this happening, he finds consolation in the arms of the understanding Olivia and realizes how much he needs her.

It was produced and directed by Stanley Kramer from a screenplay by Edna and Edward Anhalt.
Adult fare.

**"We're No Angels" with Humphrey Bogart,
Aldo Ray, Peter Ustinov, Joan Bennett
and Basil Rathbone**

(Paramount, August; time, 103 min.)

A diverting, if not hilarious, off-beat comedy is offered in "We're No Angels," which has been photographed in Technicolor and VistaVision. Centering around the amusing machinations of three convicts who escape from Devil's Island and use their "talents" to aid a kindly family they had planned to rob, the story, though farcical, has a somewhat macabre quality in that the convicts permit two ruthless relatives of the family to die from a poisonous snake bite merely by not warning them against the danger. Murder, as a general rule, is not a pleasant subject, but the light manner in which it has been treated is so humorous that one cannot help being amused. Besides, the murder victims are malicious persons and the spectator does not feel sympathy for them. Although one is kept chuckling throughout, there are moments when the farcical humor wears thin and the action slows down considerably. As a matter of fact, the action is confined to a few sets, giving one the impression of a photographed stage play. The acting is very good, and so is the photography:—

Humphrey Bogart, Peter Ustinov and Aldo Ray escape from Devil's Island on Christmas Eve and hide out in a community adjoining the prison. Needing funds to finance their return to France, they enter a general store operated by Leo G. Carroll, pose as parolees from Devil's Island, and talk him into permitting them to perform some odd jobs for him around the store. The trio hoped to use the store as a place of refuge until Bogart, a forger, managed to make three passports to get them off the island. While working around the shop, the men meet Joan Bennett, Carroll's wife, and Gloria Talbott, their pretty daughter, and from snatches of conversation they learn that the family was upset over the pending arrival of Basil Rathbone, Carroll's cousin, who was the ruthless and penny-pinching owner of the store. They feared that Rathbone would fire Carroll, whose books were in a hopeless state as a result of extending too much credit. Additionally, Rathbone objected to the love between Gloria and John Baer, his nephew and heir, whom he hoped to marry off to the daughter of a wealthy ship builder. Touched by the family's kindness when they are asked to remain overnight for Christmas dinner, the three convicts waver in their plan to rob and murder them. Rathbone arrives unexpectedly at midnight, accompanied by his nephew, and he proves to be so disagreeable that the three convicts decide that they would be doing the family a favor to dispose of him. As they figure out ways and means of killing him, Rathbone seals his own doom by unwittingly taking possession of a cage containing a small but venomous snake kept as a pet by the convicts. While the convicts slowly debate the advisability of warning Rathbone of his danger, the snake does its work well. Bogart immediately forges a will dividing Rathbone's estate between Baer and Carroll. In the morning, Baer is the first to find his uncle's body, and he destroys the will to make sure that he will inherit the entire estate. Convinced that Baer will be as ruthless as his uncle, the convicts see to it that he, too, is taken care of by the snake. After making sure that the family will inherit Rathbone's wealth, the three "angels" take their leave, but instead of heading for freedom they return to the prison, confident that life there will be much safer for them.

It was produced by Pat Duggan, and directed by Michael Curtiz, from a screenplay by Ronald MacDougall, based on a play by Albert Husson.

Adult fare.

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A CONSTRUCTIVE RECOMMENDATION

In a letter sent last week to the general sales managers of the distributing companies, Jack Kirsch, president of Allied Theatres of Illinois, recommended that they grant broad and complete local autonomy to branch managers in their dealings with exhibitors on all film matters to help alleviate some of the tensions between exhibition and distribution.

"When I speak of local autonomy," said Kirsch in his letter, "I mean very broad and complete authority—and all that this implies—being given to the branch sales head in permitting him to formulate a local sales policy on all film deals, designate allocations, handle adjustments and disputes, etc. The branch manager, being more familiar with the accounts he deals with than the home office sales departments is in better position to determine the kind of film terms to be asked of his local customers. At present the home offices fix the terms under which a picture is to be sold without due regard to economic conditions and other circumstances surrounding a particular exchange area so that in the final analysis there is no room left for any degree of bargaining at all between buyer and seller. When such hard and fast terms are set by the home office, without consideration to the exhibitor's ability to pay, the natural tendency of the exhibitor is to resist these terms and results in a very strained relationship between buyer and seller."

"It is my opinion," continued Kirsch, "that each film company has a great monetary investment in its branch managers but do not back up this investment commensurate with the kind of authority which they should have if they are to meet up to their actual and real responsibilities. Granting local autonomy would place the branch manager in a position of greater trust and responsibility. If he isn't worthy of this authority then he isn't worthy of the position he holds."

"I sincerely recommend to the general sales managers that they give this matter careful consideration as a change of policy such as suggested would not only lessen the prevailing tension between organized exhibition and distribution, but would eliminate many of the serious trade problems now confronting our industry, both on a local and national level."

Kirsch concluded his letter with the statement that his recommendation "is far from a panacea for solving all of the problems of our industry, but if given a reasonable opportunity to succeed it could bring about a new and constructive era in the field of exhibitor-distributor relations."

The logic behind Jack Kirsch's recommendation is sound and constructive. Much of the tension that exists between exhibition and distribution today stems from the fact that the sales policies set by the home offices of the distributors take no recognition of ever-changing business conditions within different areas, nor do they take into consideration the fact that a top-bracket picture may be a huge success in one situation but only mediocre in another.

There is also the matter of pictures that are patronized heavily in the large cities but have little appeal in small-town and rural areas. Even subsequent-run theatres in the large cities are often affected by the abnormal extended playing time given to a picture in the first-run theatres—a condition that not only milks the subsequent-run of the

extra attendance it might have enjoyed, but also of its limited patronage.

Because of these and other conditions that are peculiar to a local area, the branch manager, as pointed out by Kirsch, is in a better position than the home office sales executives to determine the kind of film terms that should be asked of his local customers. Under the present system, the general sales manager in New York decides that a certain film is a 50% picture and no regard is given to the fact that such terms, set according to a national formula, allows some exhibitors to make a handsome profit while others suffer losses.

The general sales managers should give serious consideration to Kirsch's recommendation that they make proper use of their branch managers' intimate knowledge of local conditions. Their refusal to do so will indicate a lack of confidence in their sales personnel.

PRODUCER SILENCE ON TOLL TV LASHED BY EXHIBITOR GROUP

In a joint statement issued last weekend by Trueman T. Rembusch and Alfred Starr, co-chairmen of the Committee Against Pay-As-You-See TV, the major producing companies, and their association, the MPAA, were assailed in no uncertain terms for their failure to file comments with the Federal Communications Commission stating their position on the subject of Pay-To-See TV.

The statement follows:

"In its Notice of Proposed Rule Making dated February 11, 1955, the FCC asked for comments from all interested parties on various questions of law, fact and public interest in connection with its examination of the entire question of Pay-To-See television.

"One of the specific points on which it requested information was 'information disclosing the role to be played by the motion picture industry in subscription television.'

"Since that time thousands of communications have been received from people and organizations from every state in the Union. During the last six weeks there has been a heavy preponderance of mail against Pay-To-See TV. All have been eager to express their feelings on the question of 'no-fee, no-see TV.'

"It is with shocked surprise that we learn that one very important segment of the motion picture industry, namely, the producers of motion pictures and their association (Motion Picture Association of America) have chosen to remain silent and to file no comments whatever in connection with this most important matter. This silence on the part of production is in our opinion utterly fantastic, and all of the motion picture exhibitors of this country are entitled to have an explanation of the reasons why production has chosen to remain silent.

"One inescapable conclusion which exhibitors may draw is that Paramount Pictures dominates the Motion Picture Association. If this is true, exhibition is entitled to a clear statement of that fact. If it is not true, exhibition is equally entitled to an explanation.

"Motion picture film produced today for exhibition in a motion picture theatre is an entirely different product from

(Continued on back page)

"Wichita" with Joel McCrea and Vera Miles*(Allied Artists, July 3; time, 81 min.)*

Filmed in color and photographed in the CinemaScope process, with prints by Technicolor, "Wichita" should find good audience reception among those who enjoy action westerns. There is considerable human interest in many of the situations, as well as an adequate share of excitement and suspense. As the hero who is persuaded to become the sheriff of Wichita in 1874 and who refuses to bow to the demands of the town's businessmen that he go easy on the rowdy cowboy element lest they refuse to spend any money in town, Joel McCrea turns in his usual good acting job complete with believable heroics. In the end, of course, he has his way, and he also wins the heroine's heart. There is no comedy relief. The color is pleasant and the photography good:—

While passing through Wichita, McCrea sees the town being shot up by a rowdy cowboy element. The mayor, recognizing a sterling character in McCrea, offers him the job of sheriff. McCrea declines the offer, but he quickly accepts the badge when a stray bullet fired by one of the ruffians kills a little boy. He immediately posts signs declaring that the carrying of guns within the town limits is illegal and he proceeds to enforce the law. The town's leading business men soon object to his rigid law enforcement tactics on the ground that they depend on the money spent by the cowboys and that enforcing the law strictly would drive them away from town. McCrea refuses to relax his strict rules as long as he remains the sheriff. Keith Larsen, who works on the town's only newspaper, and Vera Miles, daughter of Walter McCoy, the town's banker, support McCrea to the hilt. McCoy is bitterly opposed to McCrea, but when Mae Clarke, his wife, is killed by a stray bullet, he, too, backs up McCrea's stand to the point where he shoots Edgar Buchanan, a vicious gunman, not only to protect McCrea's life, but also to avenge the death of his wife. With law and order restored, Larsen writes up the wedding of McCrea and Vera.

Walter Mirisch produced it, and Jacques Tourneur directed it from a story and screenplay by Daniel B. Ullman. The cast includes Lloyd Bridges, Wallace Ford, Peter Graves, Walter Sande and others.

Family.

"Land of the Pharaohs" with Jack Hawkins, Joan Collins and Alexis Minotis*(Warner Bros., July 2; time, 106 min.)*

Egyptian history of five thousand years ago is brought to life in a truly spectacular way in this multi-million dollar production, which has been photographed in CinemaScope and WarnerColor. The important thing about the picture is that it grips one's attention throughout, not only because of its overwhelming grandeur and vast production values, but also because of its fascinating story about a Pharaoh who conceives and carries through the idea of building a huge pyramid in which his body might be entombed after death, along with a fabulous treasure he had gathered from the conquests of many neighboring nations. What is fascinating about the development of the plot is the extreme care taken by the Pharaoh to see that the tomb becomes impregnable to grave robbers once he is entombed, making sure that it will be sealed off forever by giant granite blocks that will settle into place throughout the pyramid by means of intricate devices controlled by flowing sand and set off within the tomb by priests who know the secret and who remain to die in the tomb so that none will ever learn its secret. The magnitude of the sets hardly has been equalled in other period films, and there are sequences, actually filmed in Egypt, where thousands of extras take part in the action. The one commercial fault that may be found with the picture is the fact that the players are not box-office attractions, but favorable word-of-mouth may overcome this deficiency. The acting is excellent, with outstanding performances contributed by Jack Hawkins, as the Pharaoh; Alexis Minotis, as the high priest; James Robertson Justice, as a captive architect who agrees to design and supervise the erection of the pyramid in exchange for the Pharaoh's promise to free his people. Good work is turned in also by Joan Collins, as the sexy but wicked Queen who plots against the Pharaoh and brings about his death so that she might gain control of his fabulous treasure. The manner in which her scheming comes to naught is a strong dramatic highlight, for the Pharaoh's tomb becomes her own tomb. There is no comedy relief, but the subject does not demand it. All in all, it is the type of picture that no theatre should, if possible, pass up:—

The great Pharaoh, both king and god to his people, defeats the Kushite tribes and greatly expands the limits of his domain. Pharaoh orders Vashtar (James Robertson Justice), a famed architect and leader of the captive Kushites, to design and build a great pyramid that would make his tomb impregnable. Vashtar agrees to carry out the assignment after compelling the Pharaoh to agree to give his people their freedom upon completion of the pyramid. Thousands of captives are assigned to help build the giant structure and, after fifteen years, even Hamar (Alexis Minotis), the high priest and Pharaoh's trusted friend, feels that his ruler has created a living hell so that he might be secure in his second life. Scarcity of material and labor slows up the work, and Pharaoh makes demands of the nations nearby. Nellifar (Joan Collins), the beautiful ruler of Cyprus, opposes his demands. Her stubborn will intrigues him and he makes her his wife, second to Queen Nailla (Kerima). Nellifar now plots to have Nailla murdered so that she might become the rightful Queen, and to accomplish this she seduces Trench (Sydney Chaplin), captain of the Pharaoh's guards, who sees to it that Nailla dies from the bite of a poisonous snake. Nellifar then asks Trench to murder the Pharaoh. He accomplishes this but loses his own life in the struggle with the Pharaoh, who dies before he can denounce Nellifar for her perfidy. Hamar, aware that Nellifar was responsible for the Pharaoh's murder, invites her to lead the burial procession to the ruler's last resting place. As she pulls a rod that lowers the sarcophagus into place, huge granite blocks begin to crash into assigned spaces, hermetically sealing all exits from the tomb. She tries frantically to escape, but Hamar quietly tells her that the tomb is also her own last burial place—the reward for her murderous machinations.

Howard Hawks produced and directed it from a story by William Faulkner, Harry Kurnitz and Harold Jack Bloom. Family.

"Bring Your Smile Along" with Frankie Laine, Keefe Brasselle and Constance Towers*(Columbia, August; time, 81 min.)*

An acceptable mixture of comedy, romance and music, photographed in Technicolor. It should make a good supporting feature where something light is needed to round out a double bill, and in some situations may be used as a top feature. The story itself presents little that is either novel or surprising, but the romantic interest is pleasant, the comedy amusing, and the musical numbers consistently entertaining. The acting of the entire cast is engaging, with Constance Towers and Lucy Marlow, both newcomers to the screen, making favorable impressions. The popularity of Frankie Laine, who plays one of the principal roles, should help attract the younger crowd to the box-office:—

Connie Towers, a young New England high school teacher, has ambitions to be a lyric teacher and quits her job to try her luck in New York, despite the efforts of William Leslie, another teacher, to persuade her to remain and marry him. In New York, Connie settles down in a cheap rooming house, where she becomes friendly with Frankie Laine and Keefe Brasselle, two unemployed entertainers. Brasselle, a pianist and composer, gets together with Connie and through a series of good breaks they soon become a successful team with five hit songs to their credit. Meanwhile, Laine finds himself on the way to fame by singing and recording their songs. Complications arise when Leslie comes to New York to visit Connie. He soon realizes that she was too full of her career to consider marriage, and that she had apparently fallen in love with Brasselle. Leslie's visit, however, arouses Brasselle's jealousy and he has a bitter row with Connie. She splits with him and returns to New England. Without Connie, Brasselle cannot click and his fortunes begin to go downhill. In the meantime, Laine becomes a singing sensation and succumbs to the charms of Lucy Marlow, pert secretary to a music publisher. When Connie asks Laine to entertain at her school's senior prom, he quickly accepts in order to find an opportunity to bring her together with Brasselle again. He persuades Brasselle to accompany him on the engagement as his pianist. Once Connie and Brasselle see each other, they realize their love and embrace. Leslie, now convinced that he does not stand a chance, makes a graceful exit out of their lives.

It was produced by Jonie Taps, and directed by Blake Edwards from his own screenplay, based on a story by himself and Richard Quine.

Family.

"The Road to Denver" with John Payne, Mona Freeman and Skip Homeier

(Republic, June 16; time, 90 min.)

It seems as if "The Road to Denver," photographed in Trucolor, is one of the best westerns Republic has ever produced. The theme is off the beaten path, there is fast action and the spectator is held in tense suspense all the way through. The story centers around a conflict between two brothers, with the elder brother trying to prevent the younger one from falling into bad ways, but with the younger brother resenting what he feels is his patronizing attitude. The bad blood that arises between the two does not make the elder one forget their relationship, and he continues to strive to save the younger boy from serious consequences. There is also a conflict in the romance, with Skip Homeier, the younger brother, attempting to woo Mona Freeman, the girl with whom John Payne, the elder brother, was in love. The action is realistic, thanks to the expert direction and good acting. The Trucolor photography is fine:—

Homeier resents Payne's efforts to keep him out of trouble because he thinks that Payne is trying to boss him. Their conflicting opinions come to a head when they have to leave Texas in a hurry after Homeier slugs a rodeo judge for a decision rendered against him and Payne helps him to break out of jail. To escape capture the two change their names when they reach Golden, Colorado. Payne lines up jobs for both of them, but Homeier again spoils everything by getting into a fight with the rancher who had hired them. Payne again helps Homeier to escape from jail, but this time suggests that they go their separate ways. They part in anger. Payne secures a job in Central City with Ray Middleton, a livery stable owner. Later, when Homeier stops in the town on his way West, he gets into a gambling fracas and his ability with a gun brings him an offer of a job with Lee J. Cobb, a hardened saloonkeeper. Payne and Homeier give no sign of recognition when they meet at a community dance, but Payne learns from Middleton that Cobb was head of a gang of cattle rustlers. Payne warns Homeier against working for a crook as a hired gunman but to no avail. The conflict between the two brothers reaches a climax when Cobb plans to steal a gold shipment from a stage coach operated by Payne in partnership with Middleton. Payne, to save his brother from being killed, pretends to play along with Cobb in allowing him to rob the stage-coach, but in the ensuing gun battle Payne kills Cobb and disarms his brother, proving to the young man that there is some one who can outdraw him. This experience brings about Homeier's reformation and an end to his feud with Payne.

Joe Kane directed it from a screenplay by Horace McCoy and Allen Rivkin, based on a Saturday Evening Post story by Bill Gulick.

Family.

"The Dam Busters" with Richard Todd and Michael Redgrave

(Warner Bros., July 16; time, 90 min.)

An impressive and absorbing British-made war melodrama, which recreates the war-time exploits of a highly-trained RAF squadron that used a revolutionary five-ton "skip" bomb to smash the important Ruhr water dams of industrial Germany, thus crippling seriously the output of the Nazi war machine. The story, which has been given a semi-documentary treatment, grips one's attention throughout, even though one is aware of the ultimate success of this historic raid. The development of the bomb and the intense secret low-flying training undergone by the selected members of the squadron make for situations that generate considerable suspense, with the activities reaching a thrilling climax in the closing reels, where the squadron carries out the dangerous raid in the face of murderous enemy anti-aircraft fire. The attack on the dams has been staged most realistically, and the aerial photography is superb. The acting of the all-British cast is excellent, with outstanding performances turned in by Richard Todd, as the Wing Commander who trains the squadron and leads it on to the mission, and by Michael Redgrave, as the scientist who conceives the plan and develops it after overcoming much bureaucratic red tape. To the credit of the producer, the picture is void of romantic hokum and far-fetched heroics.

The story opens in 1943 and introduces Dr. Barnes Wallis (Michael Redgrave) as a scientist who believes that the war could be shortened by destruction of Germany's great Ruhr dams, the source of power and water for the Nazis' all-important steel production. He invents a special "skip"

bomb that bounces over the water's surface when dropped from a low altitude and comes to rest against the dam wall before exploding. After much red tape, he succeeds in convincing the Air Ministry that his idea is feasible, and a special RAF squadron, headed by Wing Commander Guy Gibson (Richard Todd) is formed and trained for the exacting job. Gibson and Wallis work closely together and, after many weeks of practicing low flying and learning how to release the bomb with precise accuracy, the squadron sets off on its daring mission. The bombers succeed in demolishing two of the vital dams, flooding the Ruhr and seriously impeding war production, but all this is accomplished with the loss of eight bombers and 56 men. Wallis' jubilation is offset by the knowledge that his plan, though successful, had sent many men to their deaths. Gibson, realizing Wallis' torment, assures him that, if the squadron had known in advance that none of the planes would return, every man would still have volunteered for the mission.

It was directed by Michael Anderson from a screenplay by R. C. Sherriff, based on Paul Brickhill's novel "Enemy Coast Ahead."

Family.

"The Scarlet Coat" with Cornel Wilde, Michael Wilding and Anne Francis

(MGM, August; time, 103 min.)

Photographed in CinemaScope and Eastman color, "The Scarlet Coat" is an interesting and well-made historical melodrama, revolving around espionage and counter-espionage activities in connection with the treason of General Benedict Arnold during the Revolutionary War. The story contains little about the reasons for the war and is concerned mainly with the intrigue behind Arnold's treason, and with the mutual respect and admiration that develops between Cornel Wilde, as a spy for the colonists, and Michael Wilding, as a spy for the Redcoats, despite their opposing loyalties. There is not much exciting melodramatic action, but it does have its spurts of excitement and suspense and moves along at a steady pace from start to finish. Both Wilde and Wilding are very good in their respective roles, and each wins audience sympathy. The noble and courageous manner in which Wilding faces execution after being caught behind the American lines is a dramatic highlight. There is some romantic interest in the relationship between Anne Francis and the two spies, but it is of little importance to the plot. The production values, the costumes of the period and the color photography are first-rate:—

Major John Bolton (Cornel Wilde), a Colonial spy, intercepts a secret message intended for the British and signed by a person calling himself "Gustaves," hinting at plans to defeat the American forces conclusively. Bolton makes his report direct to General Robert Howe (John McIntyre), his superior, after irritating General Benedict Arnold (Robert Douglas) by refusing to name his informant. While dining at a tavern near West Point, Bolton meets Sally Cameron (Anne Francis), a Bostonian traveling under a truce flag to New York to join her Tory father. While questioning her, he gets into a fight with a British spy posing as an American colonel and kills him. He is arrested for murdering a "fellow officer," but General Howe arranges his "escape." He then makes his way to the New York office of Dr. Jonathan Odell (George Sanders), in whose care the "Gustaves" message had been sent to a British contact. Odell is suspicious of Bolton's claim that he had deserted to the British, and he takes him to Major John Andre (Michael Wilding), adjutant-general of the British forces in New York. Andre believes Bolton when Sally, with whom he was friendly, confirms Bolton's killing of a "fellow officer" at the tavern. Andre hires him as a spy for the British and he manages to carry out assignments in a way that hurts the Redcoats while keeping himself free from suspicion insofar as Andre is concerned. Moreover, the two become warm personal friends, even though Sally favors Bolton over Andre. In the events that transpire, Bolton discovers that "Gustaves" is none other than Benedict Arnold but is unable to trap him before he flees to the British. Meanwhile Andre is captured behind the American lines and sentenced to the gallows. Bolton makes a desperate effort to save Andre by inducing General Washington to agree to exchange him for Arnold, but Andre, who did not consider Arnold to be a traitor, refuses to go along with the deal and gallantly goes to his death like an officer and a gentleman.

It was produced by Nicholas Nayfack, and directed by John Sturges, from a screenplay by Karl Tunberg.

Family.

the film that is being produced for the television audience. No company is more aware of this fact than Paramount Pictures, which is producing a new process involving a very large and extra wide screen and which offers improved clarity of projection and improved color definition. The distinguishing feature of Paramount's process called VistaVision is its new vast dimension, an innovation that cannot be duplicated on the television tube.

"There are many other limitations, such as aspect ratio and lack of clarity due to the scanning process involved in television projection, that are inherent in television projection, some of them built-in limitations that can never be overcome no matter what technical improvements might be made in the future.

"With all these facts in mind, it becomes immediately obvious that the only possibility of financial success for production in the proposal to show first-run motion pictures in the home will lie in a conspiracy among the producers of motion pictures to design a particular kind of product that is not suitable for the motion picture theatres.

"The question arises as to whether or not the producers of motion pictures, and particularly those producers who are now members of the Motion Picture Association, will be willing at any time in the future to enter into such a conspiracy.

"If Pay-To-See television should ever be authorized by the FCC and if these producers are considering entering into that market, we would like to remind them that the patent is controlled by only one of their number. They might seek access to that untried market only to discover that the patent holder can name its own terms.

"It is not at all inconceivable that Paramount Pictures would agree to open that market to other producers, but only on terms that are set by Paramount, and that the 10% of the 90-10 formula would apply to them as it now applies to exhibitors.

"We would like to remind distribution also of the current rash of litigation now pending in Federal Courts over matters principally involving run and clearance. A recent estimate shows that there are approximately 400 cases now pending in the federal courts in which are involved claims for damages totaling approximately \$600,000,000. It is obvious that any distribution system that contemplates licensing first-run motion pictures to Pay-To-See TV will find itself the target of increasing and endless litigation involving these same matters.

"This is no idle speculation on our part, particularly since Paramount Pictures has been involved in an historic decree, now the law of the land with the approval of the Supreme Court of the United States, which once and for all prohibited Paramount from simultaneously engaging in the production of motion pictures and exhibiting these motion pictures to the public. Through Telemeter, Paramount again would become both producer and exhibitor.

"The motion picture industry is unique in many respects. The commodity itself differs from other commodities in that many special laws have been promulgated that make this industry stand apart from other industries. It is certainly unique in that it is probably the only industry in which the suppliers of a product have consistently shown such blatant disregard for the welfare of its customers.

"We are now witnessing the paradoxical spectacle of Paramount Pictures, through its president, Barney Balaban, saying openly to the only customers it has, that it is now preparing to jeopardize that market and seek a non-existent market which promises richer returns. We cannot bring ourselves to believe that the other producers, those who have no control whatever over these patents, having been wooed by these fallacious promises, will be seduced by them.

"If Paramount is going to sell the output of its studio through its Telemeter exhibition outlet in preference to its long-time theatre customers, exhibitors should now prepare to strengthen and increase in every possible way those sources of supply which can be counted on to deliver its films to the present market."

"Ulysses" with Kirk Douglas, Anthony Quinn and Silvano Mangano

(Paramount, July; time, 104 min.)

Produced in Italy with an international cast, and photographed in Technicolor, this is an extravagantly mounted adventure story, based on Homer's "Odyssey" and depicting the fabulous exploits of Ulysses, the fearless, mythical Greek warrior. The pageant-like presentation of Ulysses' adventures makes for a visual treat, and there are several sequences that are thrilling and exciting, but as an overall entertainment its appeal to the general run of movie-goers probably will be limited, for its mixture of reality and the supernatural, of gods, magic, monsters and mythical heroes, is episodic and at no time keeps an emotional grip on the spectator. Moreover, the dialogue spoken by the foreign players is dubbed in English, and the fact that their lip movements are not synchronized with the dubbed-in dialogue is most disconcerting. Ordinarily, a film based on Homer's epic poem would have a special appeal for class audiences, but its attraction for this group is also doubtful, for the dialogue spoken by the players is of modern vintage and not in keeping with the Mycenaean period depicted, and the acting, particularly that of Kirk Douglas as Ulysses, is more flamboyant than subtle.

The story, which unfolds in a series of flashbacks, opens in the royal palace at Ithaca, where Penelope (Silvano Mangano) remains loyal to her missing husband, Ulysses, King of Ithaca, who had not returned from the Trojan wars. A group of vicious noblemen who had taken control of the palace try to persuade her that Ulysses is dead and that she should marry one of them, but she remains firm in her belief that Ulysses will one day return. The scene then shifts to the Isle of Phaeacia, where Ulysses is found half-drowned on the beach by Nausicaa (Rossana Podesta), daughter of the island's king. He regains his health and vigor under her tender care, but cannot remember his past. Nausicaa falls in love with him and their marriage is arranged, but just before the wedding takes place his memory returns and he recalls his adventures. He had successfully invaded Troy through the stratagem of the wooden horse and, while sacking the city, he had desecrated the Temple of Neptune and had been cursed to travel the seas for many years before returning home. After sailing from Troy, he and his crew had encountered the giant, cannibalistic Polyphemus (Umberto Silvestri), one-eyed son of Neptune, but had managed to escape from him after blinding his single eye. He sailed on and encountered Circe (also played by Miss Mangano), the beautiful witch, who had held him captive as a love slave for many months and who had turned his crew into a herd of swine because of their protests. She had restored the men to human shape after he had agreed to remain with her, but had caused them to die in a furious storm shortly after they had sailed for home. The death of his men had broken her spell on him, and he put out to sea on a raft, only to be cast ashore half-drowned, at the feet of Nausicaa. With his memory recovered and his identity established, Ulysses is given a ship to return to Ithaca. He arrives at his palace disguised as a beggar and, in a heroic and bloody battle, single-handedly massacres Antinous (Anthony Quinn), the chief contender for his wife's hand, as well as the others who coveted her and his throne.

The most thrilling highlight is the encounter with the one-eyed giant who, through very fine trick photography, is made to appear like a 50-foot human monster who holds an average-sized man in the palm of his hand. Highly exciting, too, is the bloody fight in which Ulysses wipes out his wife's suitors.

It is a Ponti De Laurentiis production, produced by Dino de Laurentiis and Carlo Ponti, and directed by Mario Camerini, who collaborated on the screenplay with Franco Brusati, Ennio de Concini, Hugh Gray, Ben Hecht, Ivo Perilli and Irwin Shaw.

Best suited for mature audiences.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**Vol. XXXVII****SATURDAY, JULY 2, 1955****No. 27****ALLIED-TOA COMMITTEE SEES
IMMEDIATE RELIEF FORTHCOMING**

With the exception of United Artists, with whom a tentative meeting date is being arranged, the Joint Allied-TOA Committee has completed its conferences with the heads of the individual film companies. This week the Committee met with the heads of Universal-International, Warner Brothers, Allied Artists and Republic. Earlier, the Committee met with 20th Century-Fox, Paramount, MGM, RKO and Columbia.

As to the individual meetings held this week, the only statement issued by the Committee was in connection with the conference held with Warner Brothers. This statement pointed out that various problems of exhibition and distribution were discussed, "particularly those of the small grossing theatres," and that Ben Kalmenson, the company's sales chief, "showed keen interest and advised that Warner Brothers is now conducting a national survey by exchange areas, analyzing each theatre, in order to set a sales policy under which every theatre can buy Warner Brothers pictures on a fair and equitable basis."

The statement quoted Kalmenson as saying that "every assistance will be given the small grossing theatres and flat rental terms will be offered these small grossing theatres."

In a press release issued by the Committee on the overall discussions, it was stated that, of the various exhibitor problems presented to the film companies, principally the following were discussed:

"1. Eliminate all static national sales policies and sell pictures based upon individual merits to all theatres on their ability to pay.

"2. A fair and equitable sliding scale to avoid re-buying and renegotiating a picture time and time again.

"3. Sell pictures to theatres grossing \$1,000 or less per week on a fair and equitable flat rental basis. Arbitration on film rentals of \$100 or less.

"4. Make more and better pictures with new and fresh personalities.

"5. Print shortage either by number or classification."

"As a result of these meetings," stated the Committee, "distribution now recognizes and appreciates the serious economic position of exhibitors and particularly of the smaller grossing theatres in the country. We believe that sales policies will be formulated that will bring immediate and remedial relief. There was clarification as to sales policies of the various companies and problems of production and distribution were discussed.

"Distribution was advised by the Committee of the failure of their lines of communication as to policies which have caused misunderstandings and friction. We believe that there should be a more stringent policing not only by distribution of their sales personnel but also by exhibitors in various territories to insure equitable dealings.

"The Committee now is in the process of evaluating the results of the individual conferences for the purpose of making a full and detailed report to their respective organizations. It is sincerely hoped that this all-out effort by exhibition will improve distributor-exhibitor relations and that production and distribution will demonstrate their desire to prevent the closing of many theatres throughout the country."

While it is still too early to form any judgment on the outcome of the Committee's conferences with the heads of the film companies, its statement that distribution "now recognizes and appreciates the serious economic position of exhibition," and its belief that "sales policies will be formulated that will bring immediate and remedial relief," are most encouraging and do give rise to the hope that the distributors will see the wisdom of initiating "live and let live" sales policies, for unless such policies are established there can be no hope for a happier, more prosperous movie business.

From the tone of the statements that have thus far been issued in connection with these meetings, there is every indication that both the members of the joint Allied-TOA committee and the different company executives approached the various problems with a forthright attitude of mutual respect for the other fellow's point of view. This free exchange of opinions, coupled with understanding of each other's problems, is a good start toward elimination of the internal dissension that has plagued the industry for too many years, and toward the day when the time and energy now used up in haggling will be devoted to more constructive pursuits.

CINE-MIRACLE

A new and seemingly important development in wide screen photography and projection is the Cine-Miracle process, which was unveiled to the press in Hollywood last weekend by Elmer C. Rhoden, president of National Theatres.

This new process, which is similar to Cinerama but seems to have decided advantages over that system, utilizes a new electronic lens system of photography, which will permit the simultaneous photography of three strips of film and their meshing or binding as if it were one continuous film with no joining lines.

(Continued on back page)

**"House of Bamboo" with Robert Ryan,
Robert Stack, Shirley Yamaguchi
and Cameron Mitchell**

(20th Century-Fox, July; time, 102 min.)

Set against actual Tokyo backgrounds, and photographed in CinemaScope and DeLuxe color, "House of Bamboo" offers not only an exciting gangster thriller but also a highly fascinating view of the present-day Japanese metropolis, its people and their customs. The shots of the teeming Tokyo streets, the Pachinko (pin-ball) parlors, arcades, shopping marts, slum districts and the Buddha Temple at Kamakura, make for backgrounds that are indeed novel and intriguing and, as caught by the panoramic sweep of the CinemaScope camera, are alone worth the price of admission. The story itself offers a tense account of the murderous operations of a group of American gangsters in Tokyo, and of the risks taken by an agent of the U.S. Military Police Criminal Investigation Detachment who poses as a hoodlum, wins the confidence of the gang leader and ultimately brings an end to his activities. Robert Stack does good work as the agent, and Robert Ryan is properly vicious as the sadistic gang leader who rules his organization with an iron fist. Shirley Yamaguchi is warm and sympathetic as a young and pretty Japanese widow who helps Stack to foil the gang so that she might avenge the murder of her husband, an American soldier. The romance that springs up between them is tender. Samuel Fuller, the director, has done an expert job of blending the fascinating backgrounds with the exciting action in the story. The color photography is superb.

The story opens with the Tokyo police, headed by Sessue Hayakawa, and authorities of the U.S. Military police baffled by a series of well-executed holdups by a mysterious gang, whose loot consisted mainly of U.S. Army machine guns and other weapons. They get a slight clue when one gang member is mortally wounded by his own mates during another holdup, and he proves to be an American soldier who was secretly married to Shirley, a Japanese girl. Among his effects they find a letter from a pal in the United States who had promised to come to Tokyo to join him in his criminal activities. The authorities select Stack to pose as the dead man's pal in the hope that he will get a line on the mysterious gang. Seedily dressed, Stack arrives in Tokyo and immediately contacts the frightened Shirley, who accepts him as her dead husband's pal and convinces him that she knew nothing about the identity of his criminal associates. Stack then sets out on a campaign to terrorize the owners of Pachinko parlors into paying him for "protection," and before long he finds himself trapped by an American gang headed by Robert Ryan, who controlled the city's Pachinko establishments. Ryan, though amused by Stack's nerve, gives him a severe beating and sends him on his way. But he sees to it that Stack is picked up by the police on the false charge of being a pickpocket so that a secret contact within the Japanese police organization could furnish him with a copy of Stack's "criminal" record. The "criminal" record thus obtained impresses Ryan, and he offers to take Stack into his organization. Stack agrees to join the gang and is put through a number of tests by the suspicious Ryan, but he survives the different hazards and wins Ryan's complete confidence, even to the point of being invited to live in

his mansion along with Shirley, whom Ryan looked upon as Stack's "kimona." By this time Stack had revealed his true identity to Shirley, and to avenge her husband's murder she had agreed to pose as his "kimona" so that she might convey messages to his superiors. In the complicated events that follow, Stack joins the gang in a payroll robbery but is unable to tip off the authorities. He does manage through Shirley to get word to the police of a contemplated bank robbery in the heart of Tokyo, but Ryan's informer within the police organization advises him of the tip and the holdup is called off at the last minute. Ryan wrongly suspects Cameron Mitchell, a disgruntled gang member, of being the traitor and he murders him, only to learn later that Stack was responsible. He then devises an elaborate scheme to have Stack killed by the police during the holdup of a pearl dealer, but the plan misfires and in the resulting gun battle Stack kills Ryan. It ends with Shirley and Stack coming together under more pleasant circumstances, united by their love for each other.

It was produced by Buddy Adler and directed by Samuel Fuller from a screenplay by Harry Kleiner. Adults.

**"The Man from Laramie" with James Stewart,
Arthur Kennedy and Donald Crisp**

(Columbia, July; time, 104 min.)

An apt evaluation of "The Man from Laramie" is that it skillfully re-tells a familiar western tale and is much better than most westerns that have been based on a similar plot. Most important to the box-office, of course, is the fact that it stars James Stewart, and that it has been photographed in CinemaScope and Technicolor against highly impressive outdoor backgrounds. As an entertainment, its story of vengeance is packed with brutal and violent action, but those who do not object to such elements should find the story gripping from start to finish, for the characterizations are interesting and the dramatic situations effective. As an Army Captain who doffs his uniform to seek out those responsible for selling rifles to an Apache tribe—an act that had resulted in his younger brother's death, Stewart handles his role with conviction and gets plenty of opportunity to square his jaw and use his fists and guns. One of the most vicious characters ever seen on the screen is that portrayed by Alex Nicol as the sadistic son of Donald Crisp, a powerful ranch owner. Shooting Stewart through the palm of his hand at close range while he is held captive, lassoing him and dragging him through a campfire and shooting down his mules in cold blood are among the vicious acts committed by Nicol. Crisp is effective as the strong-willed ranch baron, as is Arthur Kennedy as his disgruntled foreman. Sympathetic portrayals are turned in by Aline MacMahon as an elderly rancher who opposes the powerful Crisp, and by Cathy O'Donnell as a wistful young woman who falls in love with Stewart after realizing that Kennedy, her fiance, is a rotter. The direction is expert, and the color photography exquisite:—

Keeping his military identity a secret, Stewart leads three wagons loaded with merchandise into the town of Coronado, New Mexico, near where his brother had died in a massacre committed by the Apaches. He delivers the merchandise to Cathy,

owner of the town's general store, and rather than return to Laramie with empty wagons, he decides to fill them with salt which, according to Cathy, was free for the taking from lagoons nearby. Shortly after Stewart and his men begin to load the salt, they are set upon by Nicol and a gang of ranch hands, who charge that they are stealing the salt of Crisp's land and, at gunpoint, give Stewart a merciless beating, burn his wagons and kill his mules. Ignoring threats to leave the area at once, Stewart returns to town. When he sees Nicol in town on the following day, he jerks him off his horse and gives him a thrashing. Kennedy, the ranch foreman, comes to Nicol's aid, but his fight with Stewart is stopped by the sudden arrival of Crisp. The elderly ranch owner compensates Stewart for the loss of his wagons and mules and advises him to leave the territory immediately, but Stewart tells him of the death of his brother and of his determination to remain and find the man responsible for selling repeating rifles to the Apaches. In the development of the plot, it comes out that Kennedy hated both Crisp and Nicol because the old man held him responsible for the actions of his errant son and threatened to exclude him from his will if he failed to keep the young man in line. Meanwhile Stewart goes to work for Miss MacMahon, and when he trespasses on Crisp's land to retrieve some wandering cattle, he is against accosted by Nicol, who deliberately shoots him through the palm of his hand while he is held by his ranch hands. Nicol then leaves his men to make arrangements with the Apaches to receive a wagon-load of arms. Kennedy follows in an attempt to stop him, and it comes out that both were involved in the deal. Their resulting quarrel ends with Kennedy killing Nicol. Crisp believes that Stewart had committed the killing and vows to get even. Weeks later, Crisp comes across evidence linking his son and Kennedy to the sale of arms to the Apaches. He compels Kennedy to accompany him in a search for the hidden arms and, to save his own neck, Kennedy pushes the half-blind Crisp off a precipice and leaves him there for dead. Stewart finds Crisp unconscious but alive and brings him to Miss MacMahon's ranch. There, he regains consciousness and reveals that Kennedy killed Nicol and was responsible also for the sale of arms to the Apaches. Stewart goes after Kennedy and catches up with him at the site of the hidden arms. He forces him to destroy the hidden ammunition and the loud explosion attracts the Apaches, who kill Kennedy for his failure to deliver the goods. His mission accomplished, Stewart heads back for Laramie, after telling Cathy that he would be happy to see her if she decides to travel his way.

It is a William Goetz production, directed by Anthony Mann from a screenplay by Philip Yordan and Frank Burt, based on a story by Thomas T. Flynn.

Adults.

"Francis in the Navy" with Donald O'Connor and Martha Hyer

(Univ.-Int'l, August; time, 80 min.)

This latest of the "Francis" pictures will depend heavily on the popularity of the series and of Donald O'Connor, for it is only mild fun at best and is generally below the comic standards set by the previous pictures. The story, which is based on the mistaken identity theme, has O'Connor cast in a dual role—as an Army Lieutenant and as a Bosun's Mate, with

complications arising when he goes to a naval base to rescue Francis, his talking mule, who had somehow been acquired by the Navy and was about to be sold as surplus. While there are a few genuinely funny moments caused by the mixups that occur when O'Connor is mistaken for the sailor, the story on the whole is pretty weak and much of the comedy falls flat. Aside from the fact that the mistaken identity idea in the story is only mildly amusing, the humor in the idea of a talking mule seems to be wearing thin:—

Learning that Francis, his talking mule, was about to be auctioned off by the Navy, O'Connor an Army Lieutenant, takes a leave from his post and heads for a naval base to rescue his four-legged pal. Martha Hyer, a pretty navy nurse, mistakes O'Connor for a sailor named Slicker (also played by O'Connor) when he arrives at the base. Slicker swipes O'Connor's wallet while he bids for Francis at the auction sale. O'Connor goes to a pawn shop to raise money to pay for Francis, but he is apprehended by Shore Police who believe that he is Slicker out on one of his usual bats. O'Connor demands his release from Jim Backus, commander of the base, but Backus, who understood Slicker's battle-fatigue behavior, commits him to the psycho ward in the belief that he is Slicker. In order to gain his release, O'Connor admits that he is Slicker, and as a result becomes involved in Navy matters that were foreign to him and makes a mess of things. To add to his troubles, he finds himself compelled to box the base champion in a scheduled fight. On the eve of a big joint operation with the Army, Slicker returns and apologizes to O'Connor for his behavior. O'Connor prepares to return to his Army post, but Shore Police prevent him from leaving the base and he is again compelled to masquerade as Slicker. He goes to sea with the fleet as coxswain of a radio-equipped Duck and lands the craft ten miles off course on the beach. He and his crew race back on land to their designated area and, after many misadventures on the crowded highways, reach the landing area on schedule. It all ends with Slicker returning once again and with O'Connor heading back to his post, but his jaw drops when he sees two Shore Policemen coming his way.

It was produced by Stanley Rubin, and directed by Arthur Lubin, from a story and screenplay by Devery Freeman.

Family.

A FINE SHORT SUBJECT

With the vacation season hitting full stride with the coming of July, the highways throughout the country will be jammed with happy motorists and their families. But before the summer is over, thousands of them will be maimed or killed either through their own fault or the fault of other careless drivers.

On June 17, RKO put into release "Devil Take Us," an exceptionally fine 21-minute short subject that is at once a vivid and enlightening highway traffic safety film that puts over an important message without sacrificing entertainment values.

The picture has won scores of endorsements and awards from leading citizens and organizations, as well as police departments throughout the nation. It is a picture that should be played by every theatre in the country, for it performs a most valuable public service.

This new triple camera unit has been developed by National Theatres from basic patents in cooperation with the Smith-Dieterich Corporation, of New York City. Manufacture of the cameras for use in motion picture production has already begun under the guidance of engineers and optics consultants of Smith-Dieterich. It is expected that they will be available for filming entertainment features within six months.

According to Rhoden, Cine-Miracle will make possible two great advances in three panel motion picture photography. "It suppresses the distracting joining line that has characterized the first picture of this kind," he said, "and it also overcomes the disturbing parallax which has frequently seemed to make rivers run uphill in pictures."

Another very important development in connection with this system of three panel motion picture presentation is the fact that, through a mirror-lens arrangement, the three projection machines required are housed in a single projection booth installed at the center of the rear of the theatre auditorium, and can be handled by only four operators. This overcomes the big disadvantage of the Cinerama system, which requires three separate projection booths in the auditorium and six operators.

The single-booth projection system was developed by R. H. McCullough, National Theatres' technical director, after two and one-half years of experimentation. In addition, he has created a portable booth and giant screen that can be efficiently and economically transported from theatre to theatre and installed at an estimated cost of from \$2,000 to \$3,000, depending on the physical problems presented by the individual theatre. Rhoden said that the portable equipment developed by McCullough will enable three strip motion pictures to be shown practically in almost any theatre.

Rhoden also announced the intention of National Theatres to produce a high-budget feature in the new process, provided that necessary approval is granted by the Department of Justice. He said that the film should be ready for release in about eighteen months.

A demonstration of the process was held at the Melrose Theatre in Los Angeles on a curved screen measuring 63 feet wide and 25 feet high. The test footage projected from the single-booth arrangement was not only as affective as the image attained through the Cinerama process, but the dividing lines between the panels were not as discernible and certainly not distracting.

Up to now, three panel motion picture presentations, as exemplified by Cinerama, have been confined to single theatres in large metropolitan centers. The mobility of the Cine-Miracle equipment, the single-booth projection and the considerably lower cost of installation and operation should enable many theatre owners throughout the country to bring this type of wide screen entertainment to their audiences.

LET THE PUBLIC DECIDE

"The quickest way to kill Pay-To-See-TV for once and for all is to submit the question directly to the people, as proposed by Rep. Chelf (D. Ky.), in the bill he has introduced in Congress," the Committee Against Pay-As-You-See TV declared in a policy statement issued this week.

Trueman T. Rembusch and Alfred Starr, co-chairmen of the Committee, issued the statement in response to inquiries from industry sources on recent developments, including proposed legislation by Congress to govern FCC action on petitions seeking authorization to make direct charges to the public for television programs received in the home.

"Congressman Chelf asks whether opponents of cash-box TV 'are afraid of a verdict at the hands of the people.' Speaking for our nationwide group, we would like to inform the Congressman, the FCC and any other interested parties that we enthusiastically welcome any practical method that can be devised for a direct referendum on the subject.

"We also strongly urge that as many people as possible participate in some sort of responsible referendum for the FCC's guidance. As a matter of fact, our Committee is exploring ways and means to have the Pay-TV issue included on the ballot in regular elections as soon as possible. If petitions are necessary to gain a position on ballots, it may be that we will take steps to have petitions circulated on the municipal, county or state level, if such a step is deemed feasible.

Pointing to results of recent polls and the current trend of letters being received by the FCC, the Committee stated that "there can be no doubt that, as the public becomes more informed about Pay-TV, the opposition to this unwarranted air-grab becomes stronger and stronger."

"Typical of this growing opposition," continued the Committee, "is the poll recently conducted by the daily newspaper, *Newsday*, published on Long Island, N. Y., and read by nearly a quarter-of-a-million suburbanite home-owners. Many of these home-owners, it goes without saying, are paying for their TV sets on time payment plans, as are the vast majority of television viewers all over the U.S.

"More than 5,000 *Newsday* readers returned ballots by mail, an irrefutable demonstration of their interest in this matter, and their verdict registered 25 to 1 against Pay-To-See TV. Other newspaper polls indicate similar trends in all parts of the country.

"It is interesting to note that Congressman Chelf thinks some sort of Pay-TV is inevitable. This has a most familiar ring and has become sort of a 'battle cry of phonevision.' Obviously, their theory must be that if this phrase is repeated often enough, it will become some sort of dogma.

"Our own theory is that the only 'inevitable' of Pay-TV is a system using closed circuits which will not interfere with TV broadcasting as conducted today and not 'black out' channels in the free spectrum. Unfortunately, closed circuits require monetary investments on the part of those who would institute such a system."

The statement concluded with the declaration that "Pay-TV proponents make no secret of the fact that they wish to establish networks to be financed by the public and which will blatantly usurp the free airwaves which belong to the public. They want no part of closed circuit Pay-To-See TV even though it is the only system which provides clear and absolute protection of the 'public interest'."

HARRISON'S REPORTS

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NEW YORK, N. Y., SATURDAY, JULY 2, 1955

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5518 Lord of the Jungle—Johnny Sheffield	June 12
5519 Finger Man—Lovejoy-Tucker-Castle (formerly "Dark Venture")	June 19
5520 Wichita—McCrea-Miles-Ford (C'Scope)	July 3
5521 Case of the Red Monkey—Conte-Anderson	July 10
5522 Spy Chasers—Bowery Boys	July 24
5523 The Warriors—Flynn-Dru (C'Scope)	Aug. 7
5524 Women's Reformatory—Matthews-Michaels	Aug. 21
5524 Betrayed Women—Matthews-Michaels (formerly "Women's Reformatory")	Aug. 21

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

730 New Orleans Uncensored—Franz-Garland	Mar.
727 Wyoming Renegades—Carey-Evans-Hyer	Mar.
734 The Detective—Alec Guinness	Mar.
737 Three for the Show— Grable-Champions (C'Scope)	Apr.
744 Jungle Moon Men—Weissmuller	Apr.
733 The Return of October—reissue	Apr.
724 End of the Affair—Johnson-Kerr	May
728 Tight Spot—Rogers-Robinson	May
743 Seminole Uprising—Montgomery-Booth	May
739 Cell 2445, Death Row—Campbell-Grant	May
738 A Prize of Gold—Widmark-Zetterling	June
742 5 Against the House—Madison-Novak	June
745 The Petty Girl—reissue	June
741 They All Kissed the Bride—reissue	June
732 It Came from Beneath the Sea—Tobey-Domergue	July
Chicago Syndicate—O'Keefe-Lane	July
746 Creature with the Atom Brain—Denning-Stevens	July
The Man from Laramie—Stewart-O'Donnell	Aug.
Bring Your Smile Along—Laine-Brasselle	Aug.
736 The Long Gray Line—Power-O'Hara	Special

Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

5411 The Silver Star—Buchanan-Windsor	Mar. 25
5415 Thunder Over SangoLand—Hall-Lord	Apr. 8
5409 The Glass Tomb—John Ireland	Apr. 15
5413 Air Strike—Denning-Jean	May 6
5414 Phantom of the Jungle—Hall-Gwynne	May 20
5418 King Dinosaur—Bryant-Curtis	June 17
5416 The Lonesome Trail—Morris-Agar	July 1

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

519 Hit the Deck—All-star cast (C'Scope)	Mar.
520 Anchors Aweigh—reissue	Mar.
521 Blackboard Jungle—Ford-Francis	Mar.
523 Bedeviled—Baxter-Forrest	Apr.
522 Glass Slipper—Wilding-Caron	Apr.
525 The Prodigal—Turner-Purdom (C'Scope)	May
526 The Marauders—Duryea-Richards	May
524 Camille—reissue	May

527 Love Me or Leave Me—Day-Cagney (C'Scope)	June
528 Moonfleet—Granger-Lindfors (C'Scope)	June
529 Interrupted Melody—Ford-Parker (C'Scope)	July
531 The Cobweb—Bacall-Widmark-Boyer (C'Scope)	July
530 Wizard of Oz—reissue	July
The King's Thief— Purdom-Blythe-Niven (C'Scope)	Aug.
The Scarlet Coat— Wilde-Wilding-Francis (C'Scope)	Aug.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5409 The Country Girl—Crosby-Holden-Kelly	Mar.
5406 Mambo—Winters-Mangano-Gassman	Apr.
5410 Run for Cover—Cagney-Derek-Lindfors	Apr.
5411 Hell's Island—Payne-Murphy	June
5412 The Far Horizons—MacMurray-Heston-Reed	June
5425 Strategic Air Command—Stewart-Allyson	July
5413 The Seven Little Foys—Bob Hope	July
5414 We're No Angels—Bogart-Bennett	Aug.
5415 You're Never Too Young—Martin & Lewis	Aug.

(End of 1954-55 Season)

Beginning of 1955-56 Season

5501 The Girl Rush—Russell-Lamas	Sept.
5502 To Catch a Thief—Grant-Kelly	Sept.
5503 Ulysses—Douglas-Mangano	Sept.

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

511 Rage at Dawn—Scott-Powers-Tucker	Apr.
512 Escape to Burma—Stanwyck-Ryan	Apr.
573 The Informer—reissue	Apr.
574 Berlin Express—reissue	Apr.
575 Bringing Up Baby—reissue	May
510 Quest for the Lost City—Documentary	May
576 I Remember Mama—reissue	May
513 Son of Sinbad—Robertson-Forrest (SuperScope)	June
577 The Big Street—reissue	June
514 Wakamba—Documentary	June
Pearl of the South Pacific— Mayo-Morgan (SuperScope)	June
515 The Boy and the Bull—Ray-Rivera (C'Scope)	Aug.
Treasure of Pancho Villa— Winter-Calhoun (SuperScope)	Sept.
Bengazi—Conte-McLaglen (SuperScope)	Sept.
Jet Pilot—Wayne-Leigh	not act

Republic Features

(1740 Broadway, New York 19, N. Y.)

5403 Yellowneck—McCarthy-Courtleigh	Mar. 22
5433 A Day to Remember—British-made	Mar. 29
5405 The Eternal Sea—Hayden-Smith	May 5
5404 Sante Fe Passage—Payne-Cameron-Domergue	May 12
5434 I Cover the Underworld—McClory-Jordan	May 15
5435 Don Juan's Night of Love—Foreign cast	May 26
5436 City of Shadows—McLaglen-Crawley	June 2
5406 The Road to Denver—Payne-Freeman	June 16
5437 Double Jeopardy—Rod Cameron	June 23
Lay That Rifle Down—Canova-Lowery	July 7
The Green Bhudda—Morris-Germaine	July 9
Mystery of the Black Jungle—Barker-Maxwell	July 14
Magic Fire—DeCarlo-Thompson-Gam	July 21
Cross Channel—Morris-Furneaux	July 22
Headline Hunters—Cameron-Bishop (formerly "Deadline Alley")	July 29
Flame of the Island—DeCarlo-Scott-Duff	Aug. 19

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

507#4 Untamed—Hayward-Power (C'Scope)	Mar.
511-6 Angela—O'Keefe-Lane	Apr.
509-0 A Man Called Peter—Peters-Todd (C'Scope)	Apr.
510-8 Violent Saturday—Mature-Sydney (C'Scope)	Apr.
508-2 The Adventures of Sadie—Collins-Moore	May
512-4 The Living Swamp—Documentary (C'Scope)	May
515-7 Daddy Long Legs—Astaire-Caron (C'Scope)	May
Call Northside 777—reissue	May
Where the Sidewalk Ends—reissue	May
504-1 That Lady—DeHaviland-Roland (C'Scope)	May

513-2 Magnificent Matador—
O'Hara-Quinn (C'Scope)June
514-0 Soldier of Fortune—
Gable-Hayward (C'Scope)June
517-3 The Seven Year Itch—
Monroe-Ewall (C'Scope)June
516-5 House of Bamboo—Stack-Ryan (C'Scope)July
512-4 The Living Swamp—Featurette (C'Scope).....July
506-6 A Life in the Balance—Montalban-Bancroft ..July
518-1 How to Be Very, Very Popular—
Grable-North (C'Scope)July
520-7 The Left Hand of God—
Bogart-Tierney (C'Scope)Aug.
The Virgin Queen—Davis-Todd (C'Scope) .Aug.
519-9 Love Is a Many Splendored Thing—
Holden-Jones (C'Scope)Sept.
Seven Cities of Gold—Egan-Rennie (C'Scope) .Sept.
The Tall Men—Gable-Russell (C'Scope)Sept.
(Ed. Note: "Pink Tights," listed in the previous index as
an October release, has been withdrawn from the schedule.)

United Artists Features

(729 Seventh Ave., New York 19, N.Y.)

Big House, U.S.A.—Crawford-MeekerMar.
Stranger on Horseback—McCreia-MirolavaMar.
Marty—Blair-BorgnineMar.
The Purple Plain—Gregory PeckApr.
A Bullet for Joey—Robinson-Raft-TotterApr.
Lilacs in the Spring—Flynn-NeagleApr.
The Tiger and the Flame—All-Indian castMay
Kiss Me Deadly—Meeker-Stewart-DekkerMay
Robbers' Roost—Montgomery-FindleyMay
Top of the World—Robertson-Lovejoy-KeyesMay
The Big Bluff—Bromfield-VickersJune
The Sea Shall Not Have Them—British castJune
Albert, R. N.—British castJune
Summertime—Hepburn-BrazziJune
Othello—Orson WellesJune
Not As a Stranger—Mitchum-DeHavilland.....July
The Man Who Loved Redheads—British cast.....July
Shadow of the Eagle—Greene-CortesaJuly

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

516 Smoke Signal—Andrews-LaurieMar.
509 Land of Fury—Hawkins-JohnsMar.
520 Man Without a Star—Douglas-CrainApr.
519 Ma & Pa Kettle at Waikiki—Main-KilbrideApr.
517 Chief Crazy Horse—Mature-Ball (C'Scope)Apr.
518 Chief Crazy Horse—(standard)Apr.
521 Revenge of the Creature—Agar-Nelson (3D) ..May
522 Revenge of the Creature (2D)May
523 Cult of the Cobra—Domergue-LongMay
524 The Looters—Calhoun-AdamsMay
525 The Man from Bitter Ridge—Barker-CordeyJune
526 Abbott & Costello Meet the MummyJune
527 This Island Earth—Reason-DomergueJune
528 FoxFire—Chandler-Russell-DuryeaJuly
529 Ain't Misbehavin'—Calhoun-Laurie-CarsonJuly
530 The Purple Mask—Curtis-Miller (C'Scope)July
531 The Purple Mask—(2D)July
532 One Desire—Baxter-Hudson-AdamsAug.
533 Private War of Major Benson—Heston-Adams ..Aug.
534 Francis in the Navy—O'Connor-HyerAug.
535 The Shrike—Ferrer-AllysonSept.
536 Female on the Beach—Crawford-Chandler.....Sept.
537 The Naked Dawn—Kennedy-St. John.....Sept.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

411 Battle Cry—Heflin-Ray-Hunter (C'Scope) ..Mar. 12
413 New York Confidential—Crawford-ConteMar. 12
414 East of Eden—Harris-Dean-Massey (C'Scope) Apr. 9
415 Strange Lady in Town—
Garson-Andrews (C'Scope)Apr. 30
410 Jump Into Hell—Sernas-KasznerMay 14
416 The Sea Chase—Wayne-Turner (C'Scope) ..June 4
417 Tall Man Riding—Scott-Malone-CastleJune 18
419 Land of the Pharaohs—
Hawkins-Collins (C'Scope)July 2
420 The Dam Busters—Todd-RedgraveJuly 16
418 Mister Roberts—
Fonda-Cagney-Powell (C'Scope)July 30
421 Pete Kelly's Blues—
Webb-Lee-O'Brien (C'Scope)Aug. 27
Blood Alley—Wayne-Bacall (C'Scope)Not Set

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

7610 Treasure Jest—Favorite (reissue) (6½ m.) .Apr. 7
7955 Elliot Lawrence & Orch.—
Thrills of Music (reissue) (10½ m.)Apr. 14
7611 Picnic Panic—Favorite (reissue) (6 m.)Apr. 21
7858 Hollywood Plays Golf—
Screen Snapshots (9 m.)May 5
7612 Mother Hubba-Hubba Hubbard—
Favorite (reissue) (6 m.)May 12
7808 Barking Champs—Sports (9 m.)May 12
7504 Baby Boogie—UPA Cartoon (6 m.)May 19
7703 Magoo Express—Mr. Magoo (6½ m.)May 19
7613 Kukunuts—Favorite (reissue) (6½ m.)June 2
7555 Candid Microphone No. 2 (11 m.)June 2
7809 Sun Play—Sports (9 m.)June 2
7956 Ray Eberle & His Orchestra—
Thrills of Music (reissue) (10½ m.)June 9
7859 Hollywood Beauty—
Screen Snapshots (11 m.)June 16
7704 Madcap Magoo—Mr. Magoo (6 m.)June 23
7614 Scary Crows—Favorite (reissue) (8 m.)June 23
7615 Little Rover—Favorite (reissue) (9 m.)July 14
7860 Hollywood Mothers—Screen SnapshotsJuly 14

Columbia—Two Reels

7407 Bedlam in Paradise—Stooges (16 m.)Apr. 14
7435 Ready, Willing but Unable—
Favorite (reissue) (16½ m.)Apr. 21
7415 One Spooky Night—Andy ClydeApr. 28
7415 Scratch-Scratch-Scratch—
Andy Clyde (16½ m.)Apr. 28
7426 Hiss and Yell—Favorite (reissue) (18 m.) ..May 5
7408 Stone Age Romeos—Stooges (16 m.)June 2
7160 Adventures of Captain Africa—
serial (15 ep.)June 9
7416 Nobody's Home—Quillan-Vernon (16½ m.) .June 9
7436 Training for Trouble—
Favorite (reissue) (15½)June 16

Metro-Goldwyn-Mayer—One Reel

C-635 Southbound Duckling—
C'Scope Cartoon (7 m.)Mar. 12
W-665 Salt Water Tabby—
Cartoon (reissue) (7 m.)Mar. 26
T-616 Mighty Niagara—
Traveltalk (reissue) (10 m.)Apr. 9
S-656 Just What I Needed—Pete Smith (9 m.) .Apr. 16
W-631 Pet Peeve—Cartoon (7 m.) (2D)Apr. 23
C-637 Pup on a Picnic—C'Scope Cartoon (7 m.) .Apr. 30
S-657 Global Quiz—Pete Smith (10 m.)May 14
W-633 Touche Pussy Cat—Cartoon (2D) (7 m.) .May 21
W-635 Southbound Duckling—
Cartoon (2D) (7 m.)June 25
W-637 Pup On a Picnic—Cartoon (2D) (7 m.) .July 22
(End of 1954-55 Season)

Paramount—One Reel

R14-7 Baseball's Acrobatic Ace—
Spotlight (9 m.)Apr. 8
H14-3 A Bicep Built for Two—
Herman & Katnip (7 m.)Apr. 8
M14-5 Let's Look At the Birds—Topper (9 m.) ..Apr. 15
M14-6 Pick a Pet—Topper (8 m.)Apr. 22
R14-8 Tumbling Jamboree—Spotlight (9 m.) ..May 13
E14-6 Beaus Will Be Beaus—Popeye (6 m.)May 20
K14-4 Five Hundred Horses—
Pacemaker (10 m.)May 20
B14-5 Spooking With a Brogue—Casper (7 m.) .May 27
E14-7 Gift of Gag—Popeye (6 m.)May 27
K14-5 Florida Aflame—Pacemaker (9 m.)June 3
P14-5 News Hound—Noveltoon (6 m.)June 10
R14-9 High Score Bowling—SpotlightJune 10
K14-6 Walk in the Deep—Pacemaker (10 m.) .June 17
R14-10 San Fernando Saddle Champs—Spotlight .July 1
P14-6 Poop Goes the Weasel—NoveltoonJuly 8
B14-6 Bull Fright—CasperJuly 15

Paramount—Two Reels

T14-4 Assignment Children—
UNICEF Special (19 m.)Mar.
V14-2 VistaVision Visits Mexico—
Special (17 m.)Apr. 29
V14-3 VistaVision Visits the Sun Trails—
Special (16 m.)May 27

RKO—One Reel

- 54308 Here's Hockey—Sportscope (10 m.)Mar. 18
54208 Bush Doctor—Screenliner (11 m.)Apr. 1
54107 Blame It on the Samba—
Disney (reissue) (6 m.)Apr. 1
54309 Jai-Alai—Sportscope (8 m.)Apr. 15
54108 Chip an' Dale—Disney (reissue) (7 m.) ..Apr. 22
54209 Inland Seas—Screenliner (8 m.)Apr. 29
54310 Everglades Posse—Sportscope (8 m.)May 13
54109 Pedro—Disney (reissue) (8 m.)May 13
54210 Staff of Life—Screenliner (8 m.)May 27
54110 El Gaucho Goofy—Disney (reissue) (8 m.) June 10
54311 Downhill Yachts—Sportscope (8 m.)June 10
54211 Rest Assured—Screenliner (8 m.)June 24
54111 Aquarela do Brasil—
Disney (reissue) (8 m.)June 24
54212 Safety Is Their Business—Screenliner (8) .July 22
54213 Film Fun—Screenliner (9 m.)Aug. 19

RKO—Two Reels

- 53106 Finders Keepers—Special (15½ m.)Apr. 1
53801 Basketball Highlights—Special (15 m.) ...Apr. 15
53107 Operation Icecap—Special (19 m.)May 6

Republic—One Reel

- 5388 Venezuela—This World of Ours (9 m.) ..Mar. 1

Republic—Two Reels

- 5484 Jesse James Rides Again—Serial (12 ep.) ..Mar. 28
5485 King of the Carnival—Serial (13 ep.)June 27
Zorro's Black Whip—Serial (13 ep.)Sept. 19

Twentieth Century-Fox—One Reel

- 5506-1 It's All in the Stars—
Terrytoon (reissue) (7 m.)Mar.
5507-9 The First Flying Fish (Aesops Fable)—
Terrytoon (7 m.)Mar.
5508-7 The Two Headed Giant—
Terrytoon (reissue) (7 m.)Apr.
5509-5 No Sleep for Percy (Little Roquefort)—
Terrytoon (7 m.)Apr.

Twentieth Century-Fox—C'Scope Reels

- 7501-0 Tuna Clipper Ship—C'Scope (18 m.)Mar.
5510-1 Pageants and Pastimes—C'Scope (13 m.) ...Mar.
7511-9 Colorado Holiday—C'Scope (9 m.)Apr.
7506-9 Land of the Nile—C'Scope (9 m.)Apr.
7508-5 Isles of Lore—C'Scope (10 m.)Apr.
7507-7 Tears of the Moon—C'Scope (10 m.)May
7509-3 Punts and Stunts—C'Scope (9 m.)May
7512-7 Children of the Sun—C'Scope (7 m.)May
7513-5 Clear the Bridge—C'ScopeMay

Universal—One Reel

- 1326 Private Eye Pooch—Cartune (6 m.)Apr. 9
1325 The Legend of Rock-a-Bye Point—
Cartune (6 m.)Apr. 11
1343 Whatever Goes Up—Variety View (9 m.) ..Apr. 11
1353 Banquet Busters—
Cartune (reissue) (6½ m.)Apr. 25
1383 White Magic—Color Parade (9 m.)Apr. 25
1354 Kitty Concert—Cartune (reissue) (7 m.) ..May 30
1327 Sh-h-h-h—Cartune (6 m.)June 6
1355 Pixie Picnic—Cartune (reissue) (6 m.)June 27
1328 Bedtime Bedlam—Cartune (6 m.)July 4
1356 Whacky Bye Baby—Cartune (reissue) (6 m.) July 25
1329 Paw's Night Out—Cartune (6 m.)Aug. 1

Universal—Two Reels

- 1305 Les Brown Goes to Town—Musical (15 m.) .Mar. 14
1300 A World of Beauty—Special (17 m.)Mar. 15
1203 Fortress of Freedom—Vistarama (10 m.) ..Mar. 28
1306 Strictly Informal—Musical (16 m.)Apr. 11
1307 Girl Time—Musical (16 m.)May 16
1302 The King's Secret—Special (16 m.)May 30
1308 Webb Pierce and His Wanderin' Boys—
Musical (16 m.)June 20

Vitaphone—One Reel

- 2714 Sandy Claws—Looney Tune (7 m.)Apr. 2
2308 House Hunting Mice—
Hit Parade (reissue) (7 m.)Apr. 2
2715 The Hole Idea—Looney Tune (7 m.)Apr. 16
2806 The Playgirls—
Melody Master (reissue) (10 m.)Apr. 16
2309 Crowing Pains—Hit Parade (reissue) (7 m.) Apr. 23
2508 Rocky Mountain Big Game—
Sports Parade (10 m.)Apr. 23

- 2716 Ready, Set, Zoom!—Looney Tune (7 m.) ...Apr. 30
2605 Fire, Wind, Flood—Variety (10 m.)Apr. 30
2727 Hare Brush—Bugs Bunny (7 m.)May 7
2405 So You Want To Be On a Jury—
Joe McDoakes (10 m.)May 7
2717 Past Performance—Merrie Melody (7 m.) ..May 21
2507 Riviera Revelries—Sports Parade (10 m.) .May. 21
2310 Hop, Look and Listen—
Hit Parade (reissue) (7 m.)June 4
2718 Tweety's Circus—Merrie Melody (7 m.) ...June 4
2805 U.S. Service Bands—
Melody Master (reissue) (10 m.)June 11
2728 Rabbit Rampage—Bugs Bunny (7 m.)June 11
2606 Some of the Greatest—Variety (10 m.) ...June 18
2311 Tweety Pie—Hit Parade (reissue) (7 m.) ..June 25
2719 Lumber Jerks—Merrie Melody (7 m.)June 25
2509 Italian Holiday—Sports Parade (10 m.)July 9
2729 This Is a Life?—Bugs Bunny (7 m.)July 9
2312 Goofy Gophers—Hit Parade (reissue) (7 m.) July 23
2720 Double or Mutton—Merrie Melody (7 m.) ..July 23
2607 Gadgets Galore—Variety (10 m.)July 30
2510 Aqua Queens—Sports Parade (10 m.)Aug. 6
2721 Jumpin' Jupiter—Merrie Melody (7 m.) ...Aug. 6
2313 What's Brewin' Bruin—
Hit Parade (reissue) (7 m.)Aug. 20
2722 A Kiddie's Kitty—Merrie Melody (7 m.) ..Aug. 20
2406 So You Want a Model Railroad—
Joe McDoakes (10 m.)Aug. 27
2730 Hyde and Hare—Bugs Bunny (7 m.)Aug. 27

Vitaphone—Two Reels

- 2008 Old Hickory—Special (17 m.)Apr. 9
2105 At the Stroke of Twelve—
Featurette (20 m.)May 14
2010 Wave of the Flag—Special (19 m.)May 28
2011 The Adv. of Alexander Selkirk—SpecialJune 10
2106 The Glory Around Us—FeaturetteJuly 2
2010 Uranium Fever—SpecialJuly 16
2009 Festival Days—SpecialAug. 13

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

- 288 Wed. (E)June 29
289 Mon. (O)July 4
290 Wed. (E)July 6
291 Mon. (O)July 11
292 Wed. (E)July 13
293 Mon. (O)July 18
294 Wed. (E)July 20
295 Mon. (O)July 25
296 Wed. (E)July 27
297 Mon. (O)Aug. 1
298 Wed. (E)Aug. 3
299 Mon. (O)Aug. 8
300 Wed. (E)Aug. 10
301 Mon. (O)Aug. 15
302 Wed. (E)Aug. 17
303 Mon. (O)Aug. 22
(End of 1954-55 Season)

Paramount News

- 91 Wed. (O)June 29
92 Sat. (E)July 2
93 Wed. (O)July 6
94 Sat. (E)July 9
95 Wed. (O)July 13
96 Sat. (E)July 16
97 Wed. (O)July 20
98 Sat. (E)July 23
99 Wed. (O)July 27
100 Sat. (E)July 30
101 Wed. (O)Aug. 3
102 Sat. (E)Aug. 6
103 Wed. (O)Aug. 10
104 Sat. (E)Aug. 13
(End of 1954-55 Season)

1955-56

- 1 Wed. (O)Aug. 17
2 Sat. (E)Aug. 20

Warner Pathe News

- 93 Wed. (O)June 29
94 Mon. (E)July 4
95 Wed. (O)July 6
96 Mon. (E)July 11
97 Wed. (O)July 13

- 98 Mon. (E)July 18
99 Wed. (O)July 10
100 Mon. (E)July 25
101 Wed. (O)July 27
102 Mon. (E)Aug. 1
103 Wed. (O)Aug. 3
104 Mon. (E)Aug. 8
(End of 1954-55 Season)

1955-56

- 1 Wed. (O)Aug. 10
2 Mon. (E)Aug. 15
3 Wed. (O)Aug. 17
4 Mon. (E)Aug. 22

Fox Movietone

- 55 Friday (O)July 1
56 Tues. (E)July 5
57 Friday (O)July 8
58 Tues. (E)July 12
59 Friday (O)July 15
60 Tues. (E)July 19
61 Friday (O)July 22
62 Tues. (E)July 26
63 Friday (O)July 29
64 Tues. (E)Aug. 2
65 Friday (O)Aug. 5
66 Tues. (E)Aug. 9
67 Friday (O)Aug. 12
68 Tues. (E)Aug. 16
69 Friday (O)Aug. 19

Universal News

- 686 Thurs. (E) ...June 30
687 Tues. (O) ...July 5
688 Thurs. (E) ...July 7
689 Tues. (O) ...July 12
690 Thurs. (E) ...July 14
691 Tues. (O) ...July 19
692 Thurs. (E) ...July 21
693 Tues. (O) ...July 26
694 Thurs. (E) ...July 28
695 Tues. (O) ...Aug. 2
696 Thurs. (E) ...Aug. 4
697 Tues. (O) ...Aug. 9
698 Thurs. (E) ...Aug. 11
699 Tues. (O) ...Aug. 16
700 Thurs. (E) ...Aug. 18

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PERCENTAGE PICTURES AND THE EVIL OF A MINIMUM GUARANTEE

In a special article published in the twenty-second anniversary issue of the *Independent Film Journal*, under the heading, "Never a Buyer's Market," Horace Adams, president of the Independent Theatre Owners of Ohio, points out that, years ago, exhibition was shocked when the first film company broached the novel idea of charging the exhibitor a percentage of his gross for a picture. He recalls that, during the first year of this practice, the demand was for four pictures out of about 48 at 25 per cent, but in subsequent years the demand rose to 30 per cent, then 35 per cent and higher.

"Today," declares Adams, "except in the very small situations that play pictures very late, it is hard to buy any picture at a flat rental. Furthermore, with the price creeping up gradually, the exhibitor thinks he is getting a bargain when he is only asked 50 per cent instead of 70 per cent."

Stating that there is a lot more to a 70-30-10 deal "than meets the eye," Adams cites the case of a theatre with an overhead of \$1,000 per week to make his point. "Suppose," he states, "it grosses \$2,000 on a picture. Any exhibitor who thinks he is guaranteed \$200 profit or 10 per cent of the gross has another think coming. All he gets is \$100 or 10 per cent of the profit after expenses. So the distributor is getting 45 per cent of the gross. Now if the theatre does \$1,500, a pretty good week, the distributor would get \$450 film rental and the exhibitor \$50; a fine profit for a week.

"Let's suppose this theatre really hits the jackpot and does \$4,000 in a week. In this case, the exhibitor gets \$300 profit—but the distributor gets 67½ per cent.

"Now go back and let us see what would happen if the 70 per cent were really fairly applied with 10 per cent of the gross as profit to the exhibitor. In the case of the \$2,000 gross, the exhibitor would get \$200 profit, which is fair enough. The distributor would still get \$800 for the picture which is 40 per cent. In the case of the \$1,500 gross, the exhibitor would get \$150 profit, still good, and the distributor would get 23 per cent for the picture. Well, we'll agree that 25 per cent is the minimum so the exhibitor would have to cut his profit to \$125. In the case of the \$4,000 gross, the exhibitor would get \$400 profit while the distributor would get 60 per cent for the picture.

"But these formulas would never appeal to a distributor. They want guarantees that they will not receive less than 50 per cent of the gross as film rental, regardless of the exhibitor's overhead, expenses and

what not. They point to the exhibitor's (candy) concessions but scornfully reject any parallel pointing to the grosses they might get from the first run houses."

Mr. Adams' breakdown of what happens on a 70-30-10 deal as presently applied, and what would happen if it were really fairly applied, is indeed revealing. And his conclusion that a fair application of this deal would never appeal to the distributors is understandable, for if one is to judge by the harsh rental terms some of them are demanding these days, one cannot help but get the impression that they evidently think that the exhibitors subsist on air, pay rent with peanut shells, and remunerate their employees at the end of the week with a pat on the back.

As to Mr. Adams' reference to the distributors' demands for minimum guarantees, there can be no question that it is one of the worst evils in connection with pictures that are sold on a percentage basis. There is no sound reason for such a guarantee. Playing a picture on percentage means playing it on a partnership basis; and when the distributor asks for a minimum guarantee, it is tantamount to an admission on his part that he has no faith in the ability of his picture to draw a sufficient number of patrons to the exhibitor's theatre to enable him to realize a fair return on it, and wants the exhibitor to guarantee him an amount that frequently is greater than the picture is entitled to on a flat rental basis.

The basic idea behind percentage playing is to give the picture an opportunity to prove its worth as a box-office attraction so that an equitable share of the receipts will go to both the distributor and exhibitor. It is, to an extent, a gamble on both sides. But when the producer demands a minimum guarantee, the gambling chance is taken only by the exhibitor, and too often, unfortunately, he is left holding the skim-milk while the distributor walks off with the cream.

A PIPE DREAM

Sir Alexander Korda, the veteran British film producer, has concluded a deal with the National Broadcasting Company for a single telecast this fall over its TV network of his latest production, "The Constant Husband," which stars Rex Harrison and Margaret Leighton.

The picture will be presented as an NBC spectacular, and under the deal the network reportedly will pay Korda \$200,000. Of this amount, NBC will be permitted to recoup up to \$75,000 from theatrical release of the film, after its presentation on the air and after a certain percentage of the receipts is retained by Korda.

(Continued on back page)

**"One Desire" with Anne Baxter,
Rock Hudson and Julie Adams**

(Univ. Int'l, August; time, 94 min.)

Photographed in Technicolor, "One Desire" is a "soap opera" type of tearjerker that should have a particular appeal for women, despite the triteness and obviousness of the plot. Their male escorts, however, probably will look upon the yarn as just so much sentimental slush and will remain restless throughout the proceedings. The story, which is set in Oklahoma and Colorado at the turn of the century, combines a romantic triangle and mother love themes, but its dramatic effectiveness is hampered by the fact that the action is contrived and hardly true to life. Moreover, the characterizations do not impress one as being real. Anne Baxter turns in a sensitive performance as a gambling palace queen who makes a sincere effort to settle down to a life of respectability, but Julie Adams is mechanical as a spoiled and conniving rich girl whose treachery causes Miss Baxter much anguish. Rock Hudson is somewhat wooden as the wayward hero of the piece. There is some excitement in the closing sequences, where Miss Adams perishes in a fire she had accidentally started, but the pace for the most part is slow-moving. The production values are good, and the color photography fine:—

Searching for Rock Hudson, his brother, 10-year-old Barry Curtis, an orphaned lad, arrives in an Oklahoma boom town and finds him working as a dealer in a notorious gambling palace, which is managed by Anne Baxter, his girl-friend. Anne, who had long hoped for a marriage and home with Hudson, takes charge of Barry. When Hudson is discharged for irresponsibility, the three move to Randsburg, Colorado, where Anne settles down in a home with Barry while Hudson moves into a hotel and searches for another gambling job. One day Anne unofficially adopts Natalie Wood, a motherless child, whose father had just been killed in a mine cave-in. Meanwhile Hudson becomes acquainted with Julie Adams and, through her, obtains a job in her father's bank. Hudson makes good in this respectable occupation, and Anne hopes that he will decide to marry her. But when he goes out of town on a business trip, Julie, in love with him herself, investigates Anne's past and secretly instigates a hearing before a judge on the grounds that Anne is not a fit "mother" for the two children living with her. This results in the judge awarding custody of the children to Julie, who seemingly offers to help Anne in her predicament. Crushed and beaten, Anne returns to her old job of managing the gambling palace. Meanwhile, Hudson is told distorted stories about the reasons for Anne's sudden departure from town, and within a year he marries Julie and becomes the head of the bank when her father dies. In due time, Julie's mistreatment causes Natalie to run away and visit Anne, who brings her back to Randsburg on the next train. Upon arriving in town, Anne finds herself subjected to Julie's animosity and learns that she was responsible for her losing custody of the children. Anne, intent on revenge, buys a property across the street from Julie's fashionable mansion and turns it into a gambling palace. Hudson visits Anne, declares his love for her and admits that he had made a mistake in marrying Julie. Anne's presence in town leads to a quarrel be-

tween Hudson and Julie on New Year's Eve and, while in a drunken stupor, she tips over an oil lamp that sets her bedroom on fire. Hudson makes an heroic effort to save her, but fails. The fire not only destroys their home, but also Anne's gambling palace across the street. Having literally burned their bridges behind them, Anne and Hudson face a new and happier life together, along with the children.

It was produced by Ross Hunter, and directed by Jerry Hopper, from a screenplay by Lawrence Roman and Robert Blees, based on the novel "Tacey Cromwell," by Conrad Richter.

Adults.

**"Pearl of the South Pacific" with Virginia Mayo,
Dennis Morgan and David Farrar**

(RKO, July; time, 85 min.)

The exhibitor who will play this South Sea adventure melodrama, which is being released in Super-Scope form, will have to depend on the popularity of the players, the shapely curves of the sarong-clad Virginia Mayo, and the fine color photography to put it over, for the story itself is unbelievable and lacking in substance. It is doubtful if the average run of movie-goers, particularly the younger crowd, will become excited over a search for black pearls, which in all probability they have never seen and know little about. The action centers around the efforts of the principals to steal a treasure of black pearls which, according to their private intelligence, had been hidden by natives on an uncharted Pacific island governed by a white man. As can be anticipated, tragedy befalls their efforts, but in the end the hero and heroine become regenerated, give up the sordid idea of stealing the pearls, and decide to spend the remainder of their days on the island in happiness. It is so-called "escapist" entertainment, but there is hardly any comedy relief. Despite the star names, the picture does not rise above the level of program fare, but the exhibitor might build it up for something more than it is by exploiting the sex angle. Eastman color has been utilized in the photography, with prints by Technicolor:—

Dennis Morgan regains consciousness and finds that he had been shanghaied by Virginia Mayo, his former girl-friend, and David Farrar, his partner, aboard the "Kamboona," his own schooner, which was well on its way to a remote Pacific island, where Virginia and Farrar had learned about a fortune in black pearls, hidden by the natives. They persuade Morgan to join their plot to steal the pearls. Their arrival on the island interrupts the marriage rites of Lance Fuller, half-caste son of Basil Ruysdael, the island's white ruler, and Lisa Montell, daughter of Murvyn Vye, a warrior chief. Ruysdael orders the visitors to leave lest their "civilization" corrupt his happy domain. To gain time, they run their schooner ashore during the night and then tell Ruysdael that they will need an indefinite number of days to make repairs. Virginia wins the natives' confidence by being pleasant and human, but the black pearls remain her objective. She pretends to be interested in Fuller, and he, dazed by her attentions, reveals to her where the chest filled with black pearls is buried in a lagoon, guarded by a giant octopus. Still under Virginia's spell, Fuller un-

wittingly helps Morgan and Farrar to come ashore with trinkets and rum, with which they get the natives drunk while they go after the pearls. Frenzied by the sight of the treasure, Farrar almost kills a native who had refused to dive for the pearls. The corruption of his people causes Ruysdael to suffer a stroke, and while Virginia and Morgan help the old man, Farrar persuades the half-intoxicated Fuller to dive for the treasure. The octopus attacks the young man, but Morgan dives in and kills the monster, thus saving his life. In the events that follow, Virginia and Morgan, impressed by Ruysdael's sincere desire to keep the natives unspoiled, decide to give up their dirty work and to remain on the island. Meanwhile Farrar manages to get some of the pearls with the aid of Fuller, and stabs the young man when he refuses to go after more of them. This leads to a fight between Morgan and Farrar, with Farrar dying after he is downed by a native's arrow. Morgan returns to the village and finds that Vye, the warrior chief, had decreed that Virginia must die to atone for the white man's sins. He manages to stop the sacrifice, aided by the partially recovered Ruysdael. After the natives destroy their schooner by fire, Virginia and Morgan decide to settle down on the island and preparations immediately begin for a double wedding—their own and that of Fuller and Lisa.

It was produced by Benedict Bogeaus, and directed by Allan Dwan, from a screenplay by Jesse Lasky, Jr., based on a story by Anna Hunger.

Unobjectionable for family audiences.

"Wakamba"

(RKO, June; time, 65 min.)

An ordinary African jungle documentary picture, photographed in an unidentified color process, with prints by Technicolor. The film, which is sponsored by the American Museum of Natural History, and which was shot in the southeastern part of the province of Kenya, has the usual shots of wild animal life and strange tribal customs, but it presents little that is either novel or startling, and most of what is shown has been seen to better advantage in many other jungle documentaries. At best, it deserves no better spot than the lower half of a mid-week double bill.

Worked into the proceedings is a fanciful, narrated story that centers around a warrior of the Wakamba tribe, a hunter who sets out to track down and kill a huge bull elephant with bow and arrow in order to secure ivory tusks of sufficient size to pay the price for marriage to a native girl in a neighboring village. The commentary is flowery and "corny," and is spoken as if exciting events, loaded with suspense, were taking place, but the action one sees on the screen is for the most part pretty tame. As a matter of fact, less narration might have been beneficial. Like most jungle pictures, this one, too, has thrilling animal shots here and there, but none is important enough to overcome the mediocrity of the whole. One sequence, which shows a number of lions feasting on an antelope, and another that shows a pack of wild dogs attacking and killing a gazelle, are decidedly unpleasant to watch. The color photography is good in some parts and below par in others.

It was produced by Edgar M. Queeny, who photographed it in collaboration with Fort B. Guerin, Jr.

Charles L. Tedford wrote the script, which is narrated by Paul E. Prentiss.

The picture is best suited for adult audiences in view of the fact that the opening scenes show native women without clothing above the waist.

A VEXING PROBLEM SOLVED

Development of a technical advancement to overcome "buckling" of film, which is considered to be one of the exhibitors' greatest projection problems, has been accomplished by MGM technical research, according to an announcement by E. J. Mannix, the studio's general manager.

"Buckling" of film, creating erratic focus changes and sometimes breaking of film, can now be eliminated, it was stated, through the inventiveness of Merle Chamberlin, MGM's studio projection chief.

This problem, caused by the drying out of film under the heat of projection lamps, has increased because of the added amperage required for wide-screen exhibition, especially in drive-in theatres.

Chamberlin's development is an automatic vaporizer, added to the film rewind cabinet, maintaining the uniform moisture required for trouble-free projection. It has been equipped experimentally in a number of theatres with successful results.

The research and development was conducted under the direction of Douglas Shearer, head of the sound division at the studio, and will be detailed to the industry through the Motion Picture Research Council, International Projectionists' Union and technical journals of the trade.

KIND WORDS FROM A READER

June 22, 1955

Dear Mr. Harrison:

Herewith enclosed please find our annual subscription as per attached account, for which kindly acknowledge receipt in due course.

Once again it is our great pleasure to be a subscriber, and to thank you for the valuable information contained in your Reports.

I am sorry I can't enter into the championship for the oldest membership, as my file only goes back to 1935, but I claim being a subscriber since 1925.

Kindest regards. — W. R. Clemenger, General Manager, Goldfields Pictures, Perth, Western Australia.

CHECK YOUR FILES FOR MISSING COPIES

Now and then your copy of HARRISON'S REPORTS is either lost in the mails or mislaid in the office but you are not aware that it is missing until you look for some information you need immediately. In such a case you are greatly inconvenienced.

Why not look over your files now to find out whether a copy of an issue or two issues is missing? A sufficient number of back issues is kept in stock for such an emergency. All such copies are furnished to subscribers on request, free of charge.

In making this deal, Korda and NBC were apparently influenced by the thousands of theatrical bookings received by Walt Disney's "Davy Crockett," in spite of the fact that it was shown originally to a vast audience over TV without charge. If such is the case, both NBC and Korda had better prepare themselves for a bitter disappointment, for, even if the "Constant Husband" is a good show, it is a sophisticated comedy and cannot possibly have the same attraction for the American exhibitors as "Davy Crockett," which is a very special case due to its appeal for children.

The best "The Constant Husband" can hope for in the way of theatrical bookings after it is shown nationwide as an NBC "spectacular" is some sporadic bookings in the comparatively few theatres that specialize in foreign-made pictures. The vast majority of the theatre owners in this country probably will ignore it, for hardly any one of them would risk valuable playing time on a picture that has been seen by millions free of charge, particularly a British-made picture, few of which appeal to the American masses.

JOINT EXHIBITOR COMMITTEE TO MEET WITH UNITED ARTISTS

A meeting between executives of United Artists and representatives of the joint National Allied-Theatre Owners of America committee has been scheduled for Tuesday, July 12.

This conference will be the last of the series of meetings held between the joint committee and the other film company executives in the current effort to seek solutions to the pressing problems faced by the exhibitors.

Following this meeting, Allied's Emergency Defense Committee, which is headed by Benjamin Berger, will prepare a report for submission to Allied's board of directors, which is scheduled to convene in Washington, D. C. on July 20. It is expected that the EDC's report on the joint conferences with the different distribution companies, coupled with whatever recommendations it will make, will guide the course Allied's board will take in connection with its mandate to seek relief through Government intervention, if necessary.

A NEW PAY-TV CANDIDATE

A new pay-as-you-see TV system was disclosed this week when a company named Dynamics-Electronics-New York notified the Federal Communications Commission that it has developed and patented a system called Ultravision, which utilizes neither a punch card nor a coin box and can be employed by any conventional television set. This is the fourth subscription TV system, the other three being Phonevision, Skiatron and Telemeter.

According to the company, Ultravision utilizes the UHF band and minimizes costs to operators and home consumers. Moreover, it is claimed that no special equipment is needed by owners of VHF receivers. The set owner merely turns his dial to any unused channel in his respective area and receives the pay-TV program. The only item that will be required by the set owner is an extra cable running from the set. This cable will enable a master station to feed the programs to the set owner and to bill him for the programs seen.

The company urged that, if the FCC authorizes pay-TV, it should also license all compatible systems.

This new development does not surprise HARRISON'S REPORTS, for in its December 5, 1953 issue, in an article discussing pay-TV, it stated that among the things to be considered is the future competition among the different subscription-TV systems themselves. The article stated that there is no guarantee that a particular area will be served by only one such system, and if several of them do compete in one area it may have the effect of reducing the potential receipts of the different programs. Moreover, it was stated that the fact that each competing system will have a different method by which to clear up the distorted image may very well create a problem in that people desirous of subscribing will have to decide which one to accept to the exclusion of the others. Such exclusion would then mean inability to see certain motion pictures and other events that will be carried by the systems excluded. The observations made by this paper in 1953 are as true today as they were then.

MAIL YOUR AUDIENCE AWARDS NOMINATIONS

All exhibitors who have not yet submitted their Audience Awards nominations for pictures released between October 1, 1954 and March 31, 1955 were urged to get them into the mail at once in a statement issued early this week by Robert W. Coyne, special counsel for COMPO. The deadline is July 11.

Coyne pointed out that the July 11 deadline refers to the date on which the nominating ballots must be in the hands of Price Waterhouse & Company and not the date on which they must be mailed. No ballots received by Price Waterhouse after that date will be counted.

"It is very important," said Coyne, "that we have the considered opinion of the largest possible number of the nation's exhibitors as to the pictures and performers they liked the best, or regarded as the most promising. I'd like to point out that every manager of a circuit theatre has the privilege of making his individual selections in each of the five categories regardless of whether his selections coincide with the choices of other managers in the same circuit or those of his top circuit executives. We are seeking a real cross-section of the exhibitors' choices."

Last week Elmer C. Rhoden, president of National Theatres and chairman of the Audience Awards campaign, stated that he was somewhat discouraged over the fact that, out of a mailing of 15,000 first ballots, only 2,100 had been returned as of June 29. Rhoden declared that at least 5,000 ballots should be returned before the deadline "lest some folks think we are not on the job."

Elmer Rhoden, together with his aides, has done a tremendous job in organizing the campaign and getting it off the ground. Consequently, it should not be necessary to urge any exhibitor to give him wholehearted support. The Audience Awards Poll offers every exhibitor an outstanding opportunity to arouse renewed interest in the movies on the part of the public, and proper cooperation may very well turn it into the most fruitful showmanship project ever undertaken by the industry. Don't delay! Mail those ballots on time!

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THE DISTRIBUTOR DRIVES

Within the past two weeks, three distribution companies, Paramount, United Artists and RKO, have announced sales drives honoring one of their executives. In each case, it is the first time that the executive is being so honored.

Paramount is dedicating its annual drive to Barney Balaban, its president, with the campaign slated to run for a period of 17 weeks, from August 24 to December 28.

United Artists is honoring Max E. Youngstein, vice-president in charge of advertising, publicity and exploitation, in a 25-week sales drive that was launched on July 10.

RKO will launch a 16-week sales drive on August 12, in honor of J. R. Grainger, president of the company.

In announcing the Paramount drive, George Weltner, the company's world-wide distribution chief, had this to say: "During the 25 years since he assumed the presidency of our company, Mr. Balaban has led us each year to greater and greater heights, until today Paramount proudly stands at the summit of our industry as the acknowledged leader. I know that exhibitors and theatre owners in every part of the country will join with every Paramount employee in this opportunity to express to Mr. Balaban the respect, admiration and affection which the entire motion picture industry feels for him and for Paramount."

No one can argue with Weltner's statement that Paramount has reached greater heights over the past twenty years under Balaban's leadership from the financial point of view, but most industryites will laugh at his declaration that the company has become the industry's "acknowledged leader." That it has become a financial success is understandable, for throughout the years it is the one company that has been consistently denounced by the exhibitors for its harsh and grasping sales policies and for its disregard of exhibitor problems.

As for Weltner's statement that the exhibitors throughout the country "will join with every Paramount employee in this opportunity to express to Mr. Balaban the respect, admiration and affection which the entire motion picture industry feels for him and for Paramount," an indication of the exhibitors' true feelings may be gleaned from the following article that was published in a recent bulletin of the Independent Theatre Owners of Ohio, under the heading, "Look Who's Screaming Now!":

"Barney Balaban, president of Paramount, one of the 'favorite' companies, according to our recent poll

of Ohio exhibitors, is complaining loudly because the television networks oppose Pay-as-you-see TV. Specifically, Balaban was complaining about statements made by David Sarnoff, chairman of the board of the National Broadcasting Corp. Mr. Sarnoff, Balaban said, in attacking the motion picture producers and Paramount in particular, was attempting to defend the vested interests of the big networks.

"Mr. Balaban can get plenty of material for his crying campaign. He can lift it right out of the letters of complaint addressed to his company by exhibitors. Certainly, no exhibitor is going to feel sorry for Paramount. This attitude, indicating 'to hell with the theatres,' is probably the reason for the overbearing attitude of the company.

"Incidentally, Mr. Balaban, making this speech to a stockholders meeting, announced profits for the first quarter of 1955 of \$1.31 per share against 63 cents for the same period in 1954. How are you doing?"

With reference to United Artists, this paper feels confident that exhibitors who believe in cooperating with sales drives will agree that the company made a fine choice in honoring Max Youngstein. He is one of the industry's most alert top executives, and ever since he entered the business in 1940 his rise has been phenomenal. His ideas on the promotion of pictures have always been sound and progressive, and he is ever ready to adopt any plan that will help exhibitors to take in more money at the box-office.

In announcing the sales drive honoring Youngstein, William J. Heineman, United Artists' distribution chief, stated his belief that "UA's exhibitor friends will wholeheartedly join in this tribute to the man whose unflagging energies and creative efforts have been a vital factor in the box-office success of UA product." To Bill Heineman's remarks, HARRISON'S REPORTS adds the belief that no top executive in the industry ever has been more deserving of such a tribute.

As to the RKO sales drive honoring J. R. Grainger, it is indeed gratifying to learn that the company will be offering sixteen pictures to the exhibitors between August 12 and December 1. Nine of these sixteen pictures are now in release, and seven more—all in Technicolor and either in CinemaScope or SuperScope—will be added to the release schedule during the period of the drive. This will launch the company's busiest period in recent years and should prove of considerable help in licking the product shortage.

It is to be hoped that the exhibitors will support the RKO sales drive to the fullest extent possible, for it is of utmost importance to them that the company, which has been having its difficulties, remain in business as a fully functioning distribution organization,

(Continued on back page)

"To Catch a Thief" with Cary Grant and Grace Kelly

(Paramount, September; time, 106 min)

Filmed mostly on the beautiful Riviera in Technicolor and VistaVision, "To Catch a Thief" is a thoroughly satisfying mystery-comedy-romance, one that should go over in a big way with adult audiences. Alfred Hitchcock has not endowed the action with as much suspense as one might expect in a picture produced and directed by him; nevertheless, its story of a one-time jewel robber who sets out to establish his innocence by catching a thief who was using his technique is tight and swiftly-paced, and constantly offers dramatic and comical developments. Cary Grant, long absent from the screen, makes an auspicious return as the former thief who becomes the chief suspect as a result of a series of jewel thefts. Grace Kelly is equally good as a head-strong American heiress who falls in love with him but suspects him of hoodwinking her after her mother's jewels are stolen. Much of the urbane and sophisticated dialogue owes its scintillating quality to the fine delivery and acting of both Grant and Miss Kelly. The supporting players, too, are outstanding; each delivers a believable and well-rounded characterization. The photography is excellent, and the beautiful Riviera backgrounds are a treat to the eye:—

Grant, a former jewel thief known to the French police as "The Cat," had been one of a group of convicts who had escaped from jail during the Nazi occupation and who had joined the French Resistance. After the war, all were allowed to go their various ways so long as they behaved. Grant's peaceful life of retirement in a coastal villa is suddenly disrupted when he finds that the police suspected him of committing a series of jewel thefts that had broken out in and around Cannes. He manages to elude capture and makes his way to Cannes, where Charles Vanel, owner of a fashionable restaurant and a former leader of the French underground, helps him to be spirited away to a beach club in a motorboat driven by Brigitte Auber, an attractive young girl, who had long had a crush on him. Through Vanel, Grant makes contact with John Williams, an insurance company investigator, who furnishes him with a list of the top jewel owners in the area, in order that he may catch his imitator at work and thus clear himself of suspicion. Williams even introduces Grant as a wealthy American lumber man to Jessie Royce Landis, a rich American widow, and Grace Kelly, her daughter, who were among his company's top jewel clients. A romance develops between Grace and Grant, but his movements arouse her suspicions and she soon guesses his true identity. This knowledge does not affect her love for him, but when her mother's jewels disappear, she accuses him of the theft and turns cold toward him. Her mother, however, believes in his innocence and allows him to escape from the police. In the course of events, Grant finds reason to believe that his friend, Vanel, was behind the robberies, and that he would next strike at a big costume ball, for which he had been engaged as the caterer. He persuades Grace to attend the ball with him in costume and, after making sure that he had been spotted by the police guarding the wealthy guests, sees to it that Williams, dressed in a similar costume, changes places with him so that he might be free to keep an eye on Vanel's movements. He hides out on the roof and, shortly after the guests retire, he traps Brigitte as she stealthily makes

off with a bag of jewels. The police spot both of them and, in the desperate struggle to escape, Brigitte makes a near-fatal leap and is about to drop to her death below. Grant clutches her by hand in the nick of time, but before he hauls her to safety he makes her confess to the police below that she had committed the different thefts and that she was in league with Vanel. It all ends with Grace apologizing to Grant for suspecting him and persuading him to marry her.

It was produced and directed by Alfred Hitchcock, from a screenplay by John Michael Hayes, based on the novel by David Dodge.

Adult fare.

"The Night Holds Terror" with Jack Kelly and Hildy Parks

(Columbia, August; time, 86 min.)

Well produced, directed and acted, this program melodrama is a spine-tingling thriller. Although it is lacking in marquee names, it might very well prove to be a "sleeper" because of favorable word-of-mouth advertising. The story, which is based on a true-life happening, centers around the frightening experience undergone by a young couple and their two children when a trio of sadistic gangsters take over their household and, under threat of killing one or more members of the family, force the husband to sell his car for cash and later hold him for ransom when they learn that his father is a wealthy businessman. The story idea is somewhat similar to "Suddenly," which starred Frank Sinatra, and to the legitimate Broadway play, "The Desperate Hours," which has been produced as a film by Paramount but has not yet been scheduled for release. But though the story is not novel, the action, thanks to Andrew Stone's creditable direction and the smooth continuity of his screenplay, is packed with suspense from start to finish and holds the spectator taut throughout. A highly interesting aspect is the intelligent use made by the police of a telephone company's facilities to track down the gangsters without endangering the life of the kidnapped husband. The players are not well known but all act so well that they are believable in whatever they do or say:—

While driving home, Jack Kelly, an aircraft worker, picks up Vince Edwards, a hitch-hiker, who forces him at gunpoint to drive to a desolate spot for a meeting with John Cassavetes and David Cross, his confederates. The three hoodlums are enraged when they find only ten dollars in Kelly's wallet. They threaten to kill him but reconsider when he offers to get them more money by selling his car for cash. Because the auto dealer could not raise immediate cash until his bank opened in the morning, the gangsters force Kelly to drive them to his home, where they hold him, his wife (Hildy Parks) and their two children as hostages. The family spends a night of terror at the hands of the sadistic gangsters. On the following morning, one of them accompanies Kelly to obtain the cash for his car. To ensure a safe getaway, the gangsters decide to take Kelly along with them and warn Hildy that they will kill him if she notifies the police before they clear out of town. Hildy promises to keep her silence provided Kelly telephones her one-half hour after they drive off. As they head out of town, the thugs discover that Kelly is the son of a wealthy businessman and decide to hold him for \$200,000 ransom. They telephone Hildy, notify her of their intentions and inform her that they will call

later to make arrangements for the pay-off. Frantic over her husband's safety, Hildy notifies the police but warns them that Kelly will be killed if the gangsters learn of her move. By means of secret codes, the police spread a dragnet throughout the area and, with the cooperation of telephone company technicians, track down the thugs when they phone Hildy to give her instructions for the payment of the ransom. All three are cornered and captured while their leader talks to Hildy, and Kelly is rescued unhurt.

It was written, produced and directed by Andrew Stone. Adults.

**"The Big Bluff" with Martha Vickers,
John Bromfield and Robert Hutton**
(United Artists, June; time, 70 min.)

A minor program melodrama, the kind most moviegoers will forget immediately after leaving the theatre, but it should serve its purpose as a supporting feature in situations where audiences are not too fussy. Centering around a wealthy but sick young woman who marries a murderous fortune-hunter, despite the warnings of her closest friend, the story, aside from being somewhat sordid, is synthetic, and the situations are too patly contrived. Moreover, the direction and acting are nothing to brag about; it seems as if the director just let the camera grind away while the performers went through their paces in routine fashion. The action unfolds with a minimum of suspense and with few surprises. The story ends with an ironical twist that brings retribution to the fortune-hunter for his diabolical cunning, but it is not unexpected:—

When Martha Vickers, a wealthy young woman suffers a heart attack, her doctor tells Eve Miller, her secretary-companion, that she has only a short time to live. He recommends that Martha give up her gay life and go to California for a rest. There, Martha meets John Bromfield, a debonair fortune-hunter, who makes a play for her when he learns that she is a woman of means. Meanwhile, he carries on an affair with Rosemarie Bowe, a cafe dancer, who was unhappily married to Eddie Bee. The gay whirl with Bromfield causes Martha to suffer another heart attack, and this time Robert Hutton, her local doctor, tells her the truth about her condition. Reasoning that she has little time to live, Martha decides to marry Bromfield, despite Eve's warning that he was merely after her money. Bromfield marries her, and soothes Rosemarie by telling her that Martha will not last very long, and that both will benefit after he inherits her fortune. Marriage, however, agrees with Martha, and her health improves to the point where she is given a chance of full recovery. To overcome this unexpected turn of events, Bromfield deliberately quarrels with Martha and leaves the house in a huff. He meets Rosemarie, establishes an iron-clad alibi that he had been with her, and then returns to the house and shoots Martha. Despite all indications that Martha had committed suicide, Eve insists that Bromfield had murdered her. The coroner, however, establishes that Martha had died from a heart attack before she was shot. Bromfield smugly points out that, even if it could be proved that he had shot Martha, he could not be convicted of murder. Just then news arrives that Rosemarie had been found murdered in her room, and based on evidence of his presence with Rosemarie, the police arrest Bromfield for the crime, despite his protests that the evidence was manufactured

for the purpose of an alibi in connection with Martha's death.

It was produced and directed by W. Lee Wilder, from a screenplay by Fred Freiberger, based on a story by Mindred Lord. Adult fare.

"The Gun That Won the West"
with Dennis Morgan, Richard Denning
and Paula Raymond

(Columbia, September; time, 69½ min.)

Followers of Indians-versus-U.S. Cavalry melodramas should find this Technicolor feature satisfactory, even though the story is somewhat weak. The action is fast all the way through, particularly in the closing scenes, where the Indians attack the cavalry and are beaten back, thus being compelled to sign a treaty of peace. There are also several heroic situations in which Dennis Morgan and Richard Denning distinguish themselves. The gun referred to in the title is the Springfield rifle. Worked into proceedings is a romantic triangle involving Morgan, Denning and Paula Raymond, Denning's wife, who loved her husband, in spite of the fact that he had taken to drink, and whose prayers that he will reform are answered. The acting is competent, and the color photography superb. The action takes place in the late 1880's:—

To protect crews working on a new railroad in Indian-infested Wyoming, the Army decides to construct a chain of forts. Colonel Roy Gordon is put in charge of the project, and he recruits Morgan and Denning, two of his former cavalry scouts, to help him, for both were friendly with Chief Red Cloud (Robert Bice) and he felt that they could persuade him to sign a peace treaty, particularly since the Army was now equipped with new and powerful Springfield rifles. Paula, Denning's wife, is pleased with the assignment, because Denning had taken to drink and she felt that the job might straighten him out. A strong affection exists between Paula and Morgan but neither one lets the feeling fan into a romantic flame. A peace meeting is arranged with Red Cloud at Fort Laramie, and during the conference Denning staggers in drunk and threatens to exterminate the Indians with the Springfield rifle unless a treaty is signed. Offended, Red Cloud stomps out of the conference room. Denning is put under arrest by the furious Gordon and is left behind when the construction workers set out to erect the forts. When they are attacked by the Indians, Gordon arranges for Springfield rifles to be dispatched to him from the fort. Meanwhile the sobered-up Denning seeks to redeem himself and persuades the fort's commander to let him call on Red Cloud with one of the new rifles so that he may demonstrate its power and induce the Chief to sign a treaty. But Red Cloud, influenced by a war-eager aide, refuses to be frightened and orders preparation for an attack. At the same time he orders that Denning be put to death. Denning manages to escape and, though seriously wounded, reaches Gordon's camp in time to warn him of the impending attack. The warning helps Gordon's troops to overpower the Indians and to compel Red Cloud to sign a treaty. Paula welcomes back her reformed husband with open arms and looks forward to a happier life together.

Sam Katzman produced it, and William Castle directed it, from a screenplay by James B. Gordon.

Family.

one that will assure them of a continuous flow of product.

It is unfortunate that the RKO drive is being launched at a time when the air is full of rumors that Howard Hughes is negotiating to sell the company to General Teleradio, Inc., which owns radio and television stations nationally, and which is presumably interested in acquiring the company's vast backlog of pictures for showing on TV. Unlike past rumors about such a sale, the company has not issued a denial concerning the negotiations. If the exhibitors would be given definite assurances that no such sale is contemplated, they will in all probability feel more kindly toward full cooperation with the company in the forthcoming campaign.

MYERS' STRONG PLEA FOR TREBLE DAMAGES

Powerful opposition against a proposed bill that would allow the courts to grant less than treble damages in private anti-trust suits was offered this week by Abram F. Myers, board chairman and general counsel of National Allied, who testified before a House Judiciary subcommittee. Mr. Myers' attack on the proposed bill centered on the following points:

1. It concerned motion picture exhibitors because they have suffered more from monopolistic practices than any other class of business men.

2. The major producers and distributors, who are supporting the bill, will be its chief beneficiaries.

3. The vast majority of anti-trust actions are civil proceedings, most of which are settled by consent decrees, with judicial discretion neither invoked or exercised.

4. Increased criminal penalties will have little effect since they are rarely invoked.

5. Congress should investigate the manner in which present consent decrees are being enforced before considering legislation that would handicap the victims of monopolistic practices.

6. The consent decrees in the motion picture cases have not protected the independent exhibitors from the film companies' monopolistic power.

7. The claim that the present anti-trust laws lead to unwitting violations will not stand up under an analysis.

8. If not for the prospect of obtaining treble damages, few private anti-trust actions would be filed because of the difficulties and expense involved.

9. The Attorney General's Committee, which recommended discretionary damage awards, included four lawyers who had represented defendants in the Paramount Case and no one who had ever represented exhibitors.

10. Inserting the word "willful" in the Clayton Act to make only willful and not technical violators liable for treble damages will merely serve to becloud Sec. 4 of the Act.

Expanding on the aforementioned points, Mr. Myers tore down the arguments of the opposition, not by exaggerated statements, but by facts, figures and logic, proving that passage of the bill is unnecessary. Mr. Myers deserves the thanks of all independent exhibitors for his efforts in their behalf.

It is to be noted that the TOA, which is dominated by the large circuits, did not appear in opposition to the bill.

"Female on the Beach" with Joan Crawford, Jeff Chandler and Jan Sterling

(Univ. Int'l, September; time, 97 min.)

A fairly interesting though somewhat seamy mixture of sex, murder and suspense is offered in this melodrama, which centers around a lonely but wealthy widow who falls in love with an adventurer, despite her knowledge of his record as a parasite, and who becomes terrified in the belief that he planned to kill her as they prepare to go on a honeymoon. It is not a pleasant entertainment, and the characters, including Joan Crawford, as the worldly-wise widow, and Jeff Chandler, as the unprincipled adventurer, are not worthy types; no sympathy is felt for them or for any of the other supporting characters. There is some mystery involving the murder of a wealthy spinster pursued by Chandler, and there is considerable tension and suspense in the closing reels, where Miss Crawford finds circumstantial evidence indicating that Chandler planned to liquidate her. The direction is competent and so is the acting. The photography is good, but much of it is in a low key:—

Judith Evelyn, a wealthy spinster, crashes to her death from the balcony of a lavish beach house after a quarrel with Chandler, who lived next door with Cecil Kellaway and Natalie Shafer, a middle-aged couple. On the following morning, Joan Crawford, a wealthy widow and owner of the house, takes over the property for her own use, and Jan Sterling, her real estate agent, gives her a sketchy account of the tragedy. Charles Drake, a detective investigating the accident, hints to Joan that he suspects foul play. Shortly after Joan's arrival, Chandler makes a play for her. She resents his forwardness at first, but soon finds herself attracted to him and finally welcomes his advances. In the meantime it comes out that Chandler had been having an affair with Jan but that he now ignored her. One day Joan finds a diary that had been kept by Judith, and from it she learns that Chandler was a "protege" of Kellaway and Natalie, and that all three had been systematically cheating her out of large sums of money. This knowledge results in Joan having a bitter quarrel with Chandler over his intentions toward her, but she melts when he takes her into his arms and assures her of his good faith. They get married and shortly after the ceremony an hysterical Jan warns Joan that she may meet the same fate as Judith. Joan attributes Jan's remarks to jealousy, but later, as she prepares to leave with Chandler on a honeymoon cruise, she comes across circumstantial evidence indicating that he planned to murder her. She becomes panic-stricken and telephones Drake for help. Chandler tries to quiet her, but she runs from him wildly and he barely manages to save her from falling to her death from the balcony. At this moment Drake comes upon the scene with Jan in tow, and reveals that she had confessed responsibility for Judith's murder and for the circumstantial evidence that had aroused Joan's fear of Chandler.

It was produced by Albert Zugsmith, and directed by Joseph Pevney, from a screenplay by Robert Hill and Richard Alan Simmons, based on the play "The Besieged Heart," by Mr. Hill.

Adult fare.

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THE RKO SALE TO GENERAL TIRE

The big news of the week is the announcement that the General Tire and Rubber Co., which has extensive interests in radio and television, has purchased RKO Radio Pictures, Inc., from Howard Hughes, its sole owner, for \$25,000,000.

The sale according to a press release, comprises the major motion picture producing company with extensive studio and production facilities in Hollywood and Culver City, Calif.; control of studios in New York City; access through part-ownership to producing facilities in Mexico City; 101 domestic and foreign motion picture exchanges, which RKO operates in a world-wide distributing system; the facilities of RKO-Pathe, Inc., and RKO Television, Inc.

Included in the deal are all pictures in current release and in production, as well as two unreleased pictures, "The Conqueror" and "Jet Pilot," which according to studio claims represent a production investment of \$10,000,000. One of the main factors of the deal, of course, is the inclusion also of the company's vast backlog of product, dating back to 1929, and estimated to number from 600 to 800 features, as well as several thousand shorts and documentaries.

This backlog will be made available to the television facilities of General Teleradio, Inc., a subsidiary of General Tire, which owns the Mutual Broadcasting System, the Don Lee Broadcasting System and the Yankee Network, as well as stations WNAC and WNAC-TV in Boston; WOR and WOR-TV in New York City; KHJ and KHJ-TV in Los Angeles; WHBQ and WHBQ-TV in Memphis; and KFRC in San Francisco.

Of concern to all exhibitors, of course, is whether or not the sale of RKO might eliminate the company as a source of product for the theatres. According to the official announcement, it was not made clear whether the company will continue to produce and distribute for theatrical release, but that it will do so as indicated by Thomas F. O'Neil, General Teleradio's president, who, after closing the deal with Hughes, stated in the announcement that "with the acquisition of RKO, General Tire becomes a major factor in the production and distribution of motion pictures." The belief that the company will continue theatrical production is further strengthened by O'Neil's statement that RKO employees need have no fear for their jobs, according to the terms of the sale, and that he plans no changes in personnel "although policy changes will be made to accomplish more extensive use of facilities."

It was inevitable that Howard Hughes would one day dispose of RKO's vast backlog of old pictures for marketing to television interests, because unlike the heads of the other major producing and distributing

companies, he kept production at his studio at a very low ebb and was, therefore, not concerned about exhibitor opposition. Since such a sale was inevitable, perhaps it is for the best that the company, as well as its backlog, has come under the control of General Teleradio, for if that company is to continue RKO's theatrical production and distribution activities, it will in all probability market the old pictures to the television field in a way that will least hurt the greater investment and profit potential that lies in the theatrical field.

At any rate, the fact remains that, so long as a product shortage exists,—and there is no indication that it will soon be alleviated—there is little the exhibitors can do about their antipathy to film companies that sell their old films to TV. It is to be hoped, therefore, that the new owners of RKO will revivify the studio and bring to the organization a new stability so that it might once again assume its rightful place as a truly major company.

As to Howard Hughes, it is doubtful if his exit as head of a major motion picture company will be missed, for throughout his association with RKO, he not only kept the company on the downgrade but he himself has callously jeopardized the interests of the industry as a whole by the consistent production of pictures based on tawdry themes and an over-emphasis on sex, and by advertising and exploitation that more often than not exceeded the bounds of good taste. His was a regime of irresponsibility, a luxury he could apparently afford. Now that he has removed himself from the motion picture scene, his exit will be looked upon by most industryites with a feeling of good riddance.

THE SECOND NOMINATING BALLOT

The second exhibitor nominating ballot for the Audience Awards election has been printed and is being distributed to 19,000 theatres, Robert W. Coyne, special counsellor for COMPO, announced this week. Distribution of the ballot, which covers pictures released between April 1 and June 30, 1955, is being made through the regional offices of National Screen Service.

Coyne emphasized that it was urgent that all exhibitors fill and in mail their ballots as quickly as possible in the postage-paid envelope enclosed for that purpose. All ballots for the second series of nominations must be in the hands of Price Waterhouse & Co. not later than August 15.

The extended time for filing the first exhibitor nominating ballot expired last Monday. Exhibitor votes on the first ballot are now being tabulated. The 10 highest votes in each of the five categories on the first ballot will be made public by Elmer C. Rhoden,

(Continued on back page)

"How To Be Very, Very Popular" with Betty Grable, Sheree North, Robert Cummings, Charles Coburn and Tommy Noonan
(20th Century-Fox, July; time, 89 min.)

Those who accept "How To Be Very, Very Popular" for the whacky farce that it is should have a right good time watching it, for much of it is highly amusing, in spite of the fact that it is nonsensical and wears a bit thin at times. Photographed in CinemaScope and DeLuxe color, and centering around two empty-headed blonde chorus girls who witness a murder and who end up in a college fraternity house, in scanty costumes, when they flee for their own lives, the story, such as it is, is peopled with screwball characters and provides a full measure of laugh-provoking situations as a result of the zany complications that ensue. Betty Grable and Sheree North are ideal as the dumb chorines. Much of the comedy stems from the fact that Miss North is accidentally hypnotized by a student who does not know how to get her out of it. She remains in that mesmerized condition throughout the proceedings, thus adding to the complications. The sequence in which she turns the school's commencement exercises into a wild "rock and roll" dance session is hilarious. Considerable comedy stems also from the fact that the killer is known to be bald-headed and that several of the characters who fit that description are given a rough time by the police. Charles Coburn, as the college president; Robert Cummings, as a student who had been attending the school for 17 years; and Fred Clark, as the agitated, bald-headed father of one of the students, add much to the hilarity with their amusing characterizations. All in all, it is a merry movie, one that should give good satisfaction, even if the output of laughter is sometimes uneven.

Briefly, the action opens with Betty and Sheree, dancers in a San Francisco honky-tonk, witnessing the murder of Noel Toy, a Chinese stripper. The unknown assailant escapes through a window in the girls' dressing room, after warning them that they will get the same treatment if they are around to identify him. Putting on coats over the scanty costumes, the girls flee out of town on the first bus and before long find themselves outside the fraternity dormitory of a small college, broke and hungry. Looking for some food, Betty walks in on Robert Cummings, who had been attending college for 17 years in order to keep living off a legacy left to him for that purpose. While Betty relates her troubles to Cummings, Sheree wanders in on students Tommy Noonan and Orson Bean, who were conducting an hypnosis experiment, and accidentally gets herself hypnotized, a condition from which Noonan is unable to rouse her. From then on the whole college becomes involved in a series of nutty complications while Cummings, Noonan and Bean try to hide the girls from the school authorities, the police and the killer. Worked into the wild proceedings is a sub-plot concerning the expelling of Bean for a "panty raid" and for failing to make passing grades, and Coburn's willingness to graduate Bean with honors provided Bean's father, Fred Clark, grants the college a big endowment. Added to the confusion are the whacky romances between Betty and Cummings, and between Bean and the hypnotized Sheree, who goes into a violent hip-swinging, dance routine when anything resembling the word "Salome" is mentioned. The story is resolved in the end by the capture of the killer who starts to shoot at Sheree when she goes into one of her wild dances at the commencement exercises, but before he is caught a number of other baldheaded men who roam about the campus are hauled in by the police. Alice Pearce, as a pixilated house mother; Rhy Williams, as Sheree's balding father; and Andrews Tombes, as a bald-headed detective who wears a toupe backwards, are among the others who add much amusement to the nuttiness of the story as a whole.

The screenplay was written, produced and directed by Nunnally Johnson, based upon a play by Howard Lindsay, a novel by Edward Hope, and a play by Lyford Moore and Harlan Thompson.

Unobjectionable for the family.

"To Hell and Back" with Audie Murphy, Marshall Thompson and Charles Drake
(Univ.-Int'l, October; time, 106 min.)

The best way to evaluate "To Hell and Back," which has been photographed in CinemaScope and Technicolor, is to say that it is an interesting, well produced war picture with unusual exploitation possibilities. The thing that distinguishes it from most other war films is the fact that it is autobiographical of the war career of Audie Murphy, the picture's star, who, as most every one knows, served with such great distinction in World War II that he ended up as the most decorated soldier in American history, earning twenty-four decorations in all, including the Congressional Medal of Honor. The picture offers a fascinating account of his exploits on the battlefields of North Africa and Europe, and its depiction of his individual feats of heroism are so extraordinary that they would be scoffed at as the usual type of Hollywood heroics if not for the fact that they have been authenticated. But the mere fact that the story is genuine does not lift it to any great heights as a dramatic offering, even though it is well directed and acted and is tinged with deep human interest touches because of the close association between Murphy and his war buddies. It still remains no more than a fairly good war picture entertainment-wise, with its box-office chances depending on strong exploitation of the fact that it stars Audie Murphy in the movie version of his own autobiography.

The story opens with the depiction of Murphy as a 12-year-old boy in Texas, working at odd jobs to help his mother keep her poverty-stricken family together. Following the death of his mother, charity officials take charge of Murphy's younger sisters and brothers while he in turn joins the Army after being rejected first by the Marine Corps and then by the Navy. Before long he joins the battle-weary Third Platoon of Company B in the 15th Regiment of the 3rd Division in North Africa as a replacement. He is first looked upon with disdain by such hardened combat veterans as Charles Drake, Marshall Thompson, Paul Picerni, Richard Castle and Jack Kelly, but they learn to respect and admire him when he faces his baptism of fire with quiet bravery. As his unit moves through the battlefields of Tunisia, Italy, France, Germany and Austria, over a period of 30 months, Murphy rises from a private to company commander while distinguishing himself with single-handed feats of heroism that bring death to 240 Germans. Meanwhile he is wounded three times himself, while his different buddies die on the battlefield one by one. The story comes to a close with Murphy being awarded the Medal of Honor by his commanding general while the entire 3rd Division stands in formal formation behind him.

It was produced by Aaron Rosenberg, and directed by Jesse Hibbs, from a screenplay by Gil Doud, based on Murphy's autobiography "To Hell and Back."

Family.

"The Phenix City Story" with John McIntire, Richard Kiley and Kathryn Grant
(Allied Artists, August 14; time, 100 min.)

Given a fine semi-documentary treatment, this is a forceful expose of Phenix City, the notorious Alabama town, which was known in its vice heyday as "America's City of Sin" because of its wide-open gambling joints, women, liquor and corrupt city officials, and which was cleaned up by Alabama's Attorney General John Patterson, whose father, Albert Patterson, had been murdered by thugs for attempting to do the same thing. The facts about this crime-ridden city were given wide publicity in the daily newspapers and national magazines, thus the picture becomes a natural exploitation-wise. The action, most of which was shot on actual locations, unfolds at a fast pace, has a number of strong dramatic punches, and holds one's attention nailed to the screen from start to finish. There is, of course, no comedy relief, for the subject matter is grim. The direction and acting are competent, and the photography good:—

Returning home from service overseas, John Patterson (Richard Kiley) finds Phenix City living up to its notorious reputation, with the town controlled by Rhett Tanner (Edward Andrews), a suave but dangerous vice overlord. On the day that John arrives home, Tanner visits Albert Patterson (John McIntire), John's father, to learn if he intends to join the Russell Betterment Association, which had been organized by the respectable element in town for the purpose of cleaning up the city. The elder Patterson, a prominent attorney, assures Tanner that he has no interest in the matter. Later that night, John sees two old friends, members of the Association, beaten unmercifully by two of Tanner's hoodlums. He joins the melee and gives one of the thugs a thrashing. This attack on peaceful citizens induces John to join the association, and he pleads with his father to do likewise. Because of the murder of several children, the older Patterson heeds his son's plea, and as a result becomes the Democratic nominee for Attorney General of Alabama, which was tantamount to election. A few days later, however, he is murdered by three of Tanner's thugs. Ellie (Kathryn Grant), a young dealer in Tanner's Poppy Club, had overheard the plot to murder Patterson and had tried to warn him, but could not reach him in time. Tanner, learning that she had witnessed the crime, has her killed to silence her. Aroused by his father's murder, John vows to clean up the city and put an end to Tanner's rule. He accepts the nomination for Attorney General, persuades the Governor to call out the militia, raids all the gambling joints and smashes their equipment, and assures the public that he will dedicate himself to carrying out the work planned by his father.

Sam Bischoff and David Diamond produced it, and Phil Karlson directed it, from a screenplay by Crane Wilbur and Dan Mainwaring. Adult fare.

"Break to Freedom" with Anthony Steel, Jack Warner and Robert Beatty

(United Artists, June; time, 88 min.)

An interesting British-made prisoner-of-war melodrama, centering around an ingenious scheme cooked up by a group of British prisoners to escape one by one from a Nazi prison camp. The scheme involves the use of a life-like dummy, which is carried between two prisoners as they march to and from a bath house, thus permitting one of the prisoners to remain behind and attempt to escape. There is considerable excitement and suspense in many of the situations, as well as some good touches of comedy, provoked by the bafflement caused to the Nazi guards. The picture's chief handicap, insofar as American exhibitors are concerned, is the lack of well known British players in the cast; nevertheless, the acting is competent, and most movie-goers should find it a satisfactory picture of its kind once they are in the theatre. The direction is good, and so is the photography:—

Anthony Steel, one of a group of British war prisoners, utilizes his skill as an artist and sculptor to conceive the idea of constructing a life-like dummy to cover the absence of escaping prisoners at roll-calls. The suggestion receives the approval of Jack Warner, the Senior British Officer at the prison camp, and the dummy is nicknamed "Albert." Steel, who had been corresponding with a girl he had never met, is given the privilege, as "Albert's" creator, to be the first to escape, but he declines because of an unwillingness to face reality at home. The other prisoners draw for the chance and the lucky one makes a successful getaway by means of "Albert," but he is recaptured at the frontier and shot. Before another "Albert" escape can be arranged, another prisoner, too impatient to wait for his chance, bribes Anton Diffing, the Nazi's overbearing security officer, to permit him to escape during an air raid. Diffing, however, double-crosses the hapless prisoner and shoots him dead during the escape attempt. In the course of events, Steel, for the good of the prisoners' morale, finds himself compelled to risk an escape, but he is stymied by the guards when he delays too long and as a result is labelled a coward by his fellow prisoners. He gets back into their good graces, however, by risking his life to prevent the guards from discovering the

existence of "Albert." In due time Steel receives from his girl-friend a letter that makes him eager to escape. He not only succeeds in making a getaway, but at the same time meets up with Diffing on the outskirts of the camp and kills him after a violent fight in retaliation for his lack of humanity in his treatment of the prisoners.

It is an Eros Films presentation, produced by Daniel M. Angel, and directed by Lewis Gilbert, from a screenplay by Vernon Harris and Guy Morgan, based on a play by Edward Sammis and Mr. Morgan. Family.

"The Kentuckian" with Burt Lancaster, Diana Lynn and Dianne Foster

(United Artists, August; time, 104 min.)

Photographed in CinemaScope and color, this frontier drama is a good entertainment of its kind, but, since it concentrates more on characterization than on action, it probably will be received with mixed reaction by the general run of movie-goers, most of whom will expect to find plenty of rousing excitement in any picture starring Burt Lancaster. There are several exciting sequences, the most thrilling being a hair-raising fight between Lancaster and a vicious bully, who utilizes a bull whip to press his attack while Lancaster defends himself with his bare fists, but these are far and few between and do not compensate for the generally slow pace. Although short on excitement, its story about the adventures of a Kentuckian frontiersman and his young son generates considerable human interest. Lancaster is effective as the mild-mannered but fearless hero, and appealing characterizations are turned in by Diana Lynn, as a schoolteacher, and Dianne Foster, as an indentured servant, whom Lancaster befriends. Both love Lancaster, but he does not make his choice until the finish, thus adding interest to the romantic angle. The scenic backgrounds and the color photography (prints by Technicolor) are superb:—

Together with Donald MacDonald, his young son, Lancaster leaves the wild backwoods of Kentucky in 1820 to seek a new life in Texas and to avoid a feud with another family. En route, he is arrested by Rhy Williams, a crooked constable, who planned to turn him over to the opposing family for a fee. He escapes from jail with the help of Dianne Foster, an indentured servant at a local tavern, who had long sought to be free from her abusive employer. She steals out of town with Lancaster and his boy, but all three are soon tracked down by the avaricious constable. Lancaster buys off the constable and squares Dianne's indentures by using all the money he had saved for passage to Texas. Continuing their trek, the three stop at a small settlement, where John McIntire, Lancaster's brother, is in the tobacco business. Lancaster and his boy are warmly received by McIntire and by Una Merkel, his wife, but Dianne is rejected by them. Rather than cause embarrassment for Lancaster, with whom she had fallen in love, Dianne binds herself over once again—this time to Walter Matthau, the local inkeeper and town bully. She offers to repay Lancaster, but he refuses to accept the money. To earn enough for passage to Texas, Lancaster goes to work for his brother, while his son is mothered and educated by Diana Lynn, a kindhearted schoolteacher, who becomes romantically interested in Lancaster. Being an illiterate man, Lancaster suffers a number of humiliations before he is accepted by the community, and he incurs the ill will of Matthau, who had an eye on Diana himself. Lancaster's plans to settle down and marry Diana are disrupted by the sudden arrival of two members of the feuding family who, in league with Matthau, kidnap his boy as part of a plan to ambush and kill him. This showdown comes to a bloody end when Matthau is killed by one of his co-conspirators, who in turn is disposed of by Diana, while Lancaster succeeds in killing the remaining conspirator. Now realizing his love for Dianne, Lancaster takes her along as he and his boy once again head for Texas.

It was produced by Harold Hecht, and directed by Mr. Lancaster, from a screenplay by A. B. Guthrie, Jr., based on the novel "The Gabriel Horn," by Felix Holt.

Family.

national Audience Awards chairman, next Wednesday in Hollywood. These names, together with the five top names on the second and third nominating ballots will appear on the official ballot to be voted on by the public Audience Awards election to be held in the nation's theatres from November 17 to 27, inclusive.

If you fail to receive your ballot before July 23, communicate immediately with your regional office of National Screen or with COMPO headquarters and request a duplicate ballot.

**"The King's Thief" with Ann Blyth,
Edmund Purdom and David Niven**
(MGM, August; time, 78 min.)

Set in the days of England's Charles II, and photographed in CinemaScope and Eastman color, this is an action-filled program costume melodrama whose elements of swashbuckling adventure and romance should please the indiscriminating devotees of this type of film. The story itself is familiar in theme and treatment, and is more melodramatic than credible in its depiction of holdups, chases, sword duels and prison breaks, but it is played fairly well against the colorful and lavish period backgrounds and moves along with sufficient zip and pace. Edmund Purdom, as a gentleman turned highwayman, is appropriately dashing as the hero of the piece, and David Niven makes a double-dyed villain as a wicked Duke who disposes of the King's loyal followers in a grandiose but unsuccessful scheme to usurp the throne. Ann Blyth, however, is colorless as the heroine. The color photography is first-rate:—

Having turned highwayman after serving as an officer in the army of Charles II (George Sanders), Purdom waylays Niven, who had considerable influence with the king, and among other valuables steals from him a little black book containing the names of a number of English noblemen. A close examination of the book reveals to Purdom that the noblemen listed were loyal followers of the king, and that some of them had been hanged after being falsely charged with treason by Niven, who sought to eliminate all possible rivals for the king's favor as part of a scheme to usurp the throne. Purdom and Niven meet again when Purdom escorts Ann Blyth, a noblewoman, home from a fashionable gaming house. Ann, whose father had been hung, suspected that Niven was responsible but lacked proof. Niven and his soldiers ambush Purdom and recover the book, after which he and Roger Moore, his aide, are thrown into prison. Both manage to escape and rejoin Ann, who by this time had uncovered the full facts concerning Niven's plot against the king. Since no one could reach the royal ear without Niven's permission, Purdom and Ann decide to steal the crown jewels from the Tower of London and hold them as bargaining power for an audience with the king. The plan misfires, but its boldness attracts the king's attention and he has Purdom brought before him. Purdom immediately accuses Niven of treason and in a furious duel forces him to confess his perfidy. The king pardons both Purdom and Ann on condition that they marry, and that Purdom, in the future, confine his thieving activities solely for the king himself!

It was produced by Edwin H. Knopf, and directed by Robert K. Leonard, from a screenplay by Christopher Knopf, based on a story by Robert Hardy Andrews. Harmless for the family.

**"The Night of the Hunter" with
Robert Mitchum, Shelley Winters
Lillian Gish**

(United Artists, September; time, 93 min.)

Based on the David Grubb novel of the same title, "The Night of the Hunter" probably will prove to be decidedly limited in appeal, for, as produced by Paul Gregory and directed by Charles Laughton; it emerges as a suspense melodrama that is so heavily artistic in tone and presentation that the story twists and turns ambiguously throughout its 93-minute running time. Basically, the plot centers around the machinations of a self-styled, maniacal preacher whose lust for a \$10,000 hoard of stolen money leads him to marry and murder the widow of the hanged robber, and to terrorize her two children, who had been sworn to secrecy by their father never to reveal the whereabouts of the loot. If it had been presented in a conventional manner, the story could have been a gripping and exciting suspense thriller, but the strong dramatic values inherent in the plot have been dissipated by the director's striving for symbolic touches and for unusual camera effects, as well as by the fact that the characterizations are not clearly defined and lack conviction. The picture might have some appeal for those who patronize art houses in search of the unusual in movie fare, but the great majority of those who see it will look upon it as a choppy-edited, foggy melodrama peopled with foggy characters.

The story opens with Mitchum, an itinerant preacher who used religion as an excuse for his crimes, being jailed for a car theft. In prison he meets Peter Graves, sentenced to die for killing a man after stealing \$10,000. Before his capture, Graves had given the money to Billy Chapin, his 10-year-old son, and had hidden it in a rag doll owned by Sally Jane Bruce, his 5-year-old daughter. He then made them swear never to reveal the whereabouts of the money, not even to Shelley Winters, their mother. Upon his release from jail, Mitchum seeks out Shelley, now a widow, and marries her after convincing her that she needs a husband and the children need a father. Little Billy eyes Mitchum with suspicion and complains to his mother when the "preacher" questions him about the stolen money. Shelley refuses to believe the youngster until she herself overhears Mitchum questioning her daughter. Mitchum, aware that Shelley might now interfere with his plans, murders her and weights her body down in a river. He then claims that Shelley had deserted him and plays the grieving husband. Sensing that something had gone wrong and that his and his sister's life were in danger because the little girl had indicated that she knew where the money was hidden, Billy takes Sally in tow and flees down river in a skiff, with Mitchum in hot pursuit. After eluding Mitchum for several days, the children are found by Lillian Gish, a kindly farm woman, who made a practice of befriending homeless youngsters. Mitchum traces the youngsters to the farmhouse and tries to regain their custody by force, but Miss Gish holds him off with a shotgun until the arrival of police. As the authorities grab Mitchum and charge him with Shelley's murder, little Billy becomes hysterical and starts to beat him with the rag doll, causing the stolen money to scatter around. With both Mitchum and the money out of the way, the youngsters look forward to a new life under Miss Gish's loving care.

The screenplay was written by James Agee. Adult fare.

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No. 31

ALLIED DECIDES TO PRESS FOR GOVERNMENT AID

Meeting in Washington on Wednesday and Thursday of last week, National Allied's board of directors expressed its dissatisfaction with the results attained thus far in the effort to obtain relief from current distributor policies and decided to press for Government intervention in accordance with the organization's Emergency Defense Resolution.

In a formal statement issued after the meeting, the board announced that the subcommittee of the Emergency Defense Committee, which, in collaboration with a like group from TOA, visited the various film company executives in an effort to secure lower film rentals and equitable terms and conditions of license for the members of both organizations, had completed its assignment and was discharged.

After expressing appreciation for the work done by the subcommittee, the board had this to say:

"While accomplishments of the subcommittee fell far short of the hopes and expectations of the board, consisting only of oral promises made by certain film executives in general terms and relating only to the very smallest exhibitors, and, in the case of some companies, being confined to distress situations, nevertheless, the board was of the opinion that the need of virtually all exhibitors for relief, and especially the very small ones, is so great that any step in that direction, however meager, should be welcomed. Consequently the board accepts at face value the assurances given by the various film executives that the promises made will soon be publicly proclaimed and put into effect."

The board added that copies of the subcommittee's report, containing the substance of the discussions had and the commitments made, will not be made public "until the film companies have had a reasonable time in which to announce and put into effect the promised changes in their selling policies."

Tying in its action with the Emergency Defense Resolution, the board made these comments:

"In the opinion of the board the commitments obtained by the subcommittee from the film companies do not approximate either in the nature of the reform or in coverage the concept of a fair and equitable division of the box-office dollar as between distributors and the exhibitors embodied in the Emergency Defense Resolution. That resolution was adopted and proclaimed by the board of directors at the While Sulphur Springs meeting August 14, 1954, and reaffirmed by the board of directors at the St. Louis meeting on February 7, 1955.

"With attention fastened upon the efforts of the subcommittee in association with the TOA to secure the necessary relief by orderly process of negotiation and agreement, some observers appear to have overlooked the fact that the Emergency Defense Resolution, ever since it was adopted, has stood and still stands as the basic policy of Allied in regard to conditions in the film market and its attitude toward other elements in the motion picture industry which are responsible for those conditions.

"The resolution provided, in substance, (a) for the dissemination by E.D.C. among the members of accurate in-

formation and bona fide opinions relating to market conditions for their individual enlightenment and guidance; (b) for petitioning Congress for the enactment of a bill regulating film prices, if that course should be approved by the Milwaukee Convention (as it was); (c) for encouraging the independent production of motion pictures in order to relieve the starved market in every feasible way and as opportunity affords; and (d) for keeping the door open at all times for the reception and consideration of any proposals the film companies may offer, or any reforms they may voluntarily adopt, for relieving the intolerable conditions which have been foisted upon the exhibitors.

"The board of directors wishes to make it clear to all concerned that while action under the resolution has been delayed in order to allow the subcommittee ample time in which to explore the possibilities of a peaceful settlement of the matters under discussion, and in order that Allied might perfect its case for presentation to Congress, it is now prepared and determined to go forward with the entire E.D.C. program and will do so as rapidly as circumstances will permit."

That Allied will endeavor to show Congress that the film companies can and do prosper under Government regulation is contained in the following closing remarks of the board statement:

"Information acquired by Mr. Julius M. Gordon, Secretary of Allied States Association, during his recent sojourn in Europe, and information acquired by the general counsel (Abram F. Myers) from various embassies and by correspondence with exhibitor leaders abroad, is expected to influence the thinking and attitudes not only of members of Congress toward regulation of film rentals but also to reassure the few exhibitors who have been made uneasy by the propaganda emanating from the film companies concerning the dire consequences to the exhibitors if such regulation comes to pass.

"What the film companies have withheld from the American exhibitors is the fact that in virtually all European countries there is some form of government-imposed ceiling on film rentals and in some there is what amounts to compulsory arbitration of film rentals; and that, under these regulations, and apparently because of them, the foreign exhibitors are prosperous and happy.

"Legislators and other government officials, it is believed, will be interested in and their thinking influenced by the apparent effect of European quota laws in starving the American film market. The relation between the number of pictures that may be exported by American film companies under the quota laws and the number being produced and made available in the American market appears too marked for mere happenstance. Allied is determined to find out whether the quota restrictions of foreign countries which grant subsidies to their own producers are having the extra-territorial effect to regulate production in this country and, if so, what our government proposes to do about it."

Among the other actions taken by the board was the adoption of a resolution condemning "the growing practice of the film companies in demanding as film rental for virtu-

(Continued on back page)

"Special Delivery" with Joseph Cotten and Eva Bartok

(Columbia, September; time, 86 min.)

A fair topical comedy-drama, best suited for a double bill. Set in a Soviet satellite country, the story centers around an amusing battle of diplomatic wits between an American charge d'affaires and a Russian official over possession of a baby, who had been abandoned in the garden of the U.S. Embassy. From the way fun is poked at the Soviets, it seems as if the producers made an effort to reproduce something like "Ninotchka," but they have not succeeded in matching the sparkling humor in that travesty. At best, the comedy in this picture provokes no more than mild laughter. The acting, however, is good, with Joseph Cotten turning in a polished performance as the suave and witty American diplomat. Rene Deltgen, as his wily Communist adversary, is equally good. The romance between Cotten and Eva Bartok, the baby's Russian nurse, is pleasing. It is doubtful if the action fans will go for it, for it is mostly talk and little movement:—

Cotten is accustomed to finding letters behind the Embassy's walls, furtively deposited there by local citizens for transmission to Western nations, but he is surprised no end when a baby is found together with a pathetic note pleading that the child be made an American citizen. The legation's counsellor advises Cotten to hand the baby over to Deltgen, the local Communist big-wig, but Cotten refuses and succeeds in obtaining Washington's permission to grant the child asylum. Thus the Embassy is literally turned into a nursery, and its affairs are subordinated to the care and feeding of the child. Deltgen, a cunning fellow, demands the release of the baby on the ground that it is one of his nationals, and uses the matter to spread anti-American propaganda. Meanwhile he offers Cotten the services of Eva Bartok, a trained nurse, and Cotten gladly accepts the offer in the full realization that she might be a spy. Eva, at first in league with Deltgen, learns to love the baby as well as Cotten, and when Deltgen comes to the Embassy with a fake mother to claim the child through a birthmark identification, she foils the scheme by hiding the birthmark with cosmetics. This incident wins Cotten's complete faith and love. In another attempt to claim the child, Deltgen arrives with the real mother, a former Embassy maid, who proves her right to the infant and reveals that the Embassy's Swedish cook is the father. When Deltgen claims that children born out of wedlock are the property of the State, Cotten stalls him while his aides prepare official papers to prove that the child's parents are married. With the issue settled, Eva despondently prepares to leave, much to Cotten's dismay, but both cheer up when the gardener walks in with a bundle and announces that this time twin boys had been left on the grounds.

Stuart Schulberg and Gilbert de Goldschmidt produced it for N. Peter Rathvon, and John Brahm directed it from a screenplay by Phil Reisman, Jr.

Family.

"The Naked Dawn" with Arthur Kennedy and Betta St. John

(Univ.-Int'l, September; time, 82 min.)

Photographed in Eastman color with prints by Technicolor, "The Naked Dawn" should get by as a supporting feature on a double bill. The story, which is more or less a study of peon life in Mexico, is grim, tawdry and unpleasant, for it deals with robbery and with the murderous instincts that arise in men out of greed and out of dissatisfaction with their lot in life. The acting, however, is good, with Arthur Kennedy most effective as a somewhat sympathetic Mexican bandit. Good, too, are Eugene Iglesias, as a poor young farmer who helps Kennedy to commit a robbery and then plots to kill him for the loot, and Betta St. John, as Iglesias' unhappy wife, who seeks to run away with Kennedy. It is a moody story and there is, of course, no comedy relief. The photography is fine:—

After robbing a freight car, Kennedy hires Iglesias to drive him to a border town to deliver the loot to Roy Engel, who had engineered the holdup. Engel refuses to pay the fee agreed upon and Kennedy takes the loot away by force. Before returning to Iglesias' farm, the two go on a bender. Three thugs attempt to rob Kennedy, but he beats them up with Iglesias' help. Once back on the farm, Iglesias' mind is turned by greed; he plots to murder Kennedy and keep the loot for himself. Meanwhile Betta, his wife, is both intrigued by Kennedy and horrified at what he had done to her husband. Iglesias sets up an ambush for Kennedy only to be attacked by a rattlesnake. Kennedy kills the snake before it can harm Iglesias. Moved by the act, Iglesias confesses his intentions and begs Kennedy's forgiveness. Kennedy, disgusted, tries to kill the young farmer, but Betta intervenes. He spares Iglesias' life and agrees to take Betta away with him after she declares that she detests her husband. Shortly after their departure, the police arrive. When Iglesias refuses to tell where Kennedy had gone, they set the farm on fire and attempt to hang him. Kennedy, having seen them on the road, returns to the farm, rescues Iglesias and disposes of the authorities, but not before they wound him mortally. Concealing his wound, Kennedy gives the young couple his money and sends them on their way to start a new life together.

James O. Radford produced it, and Edgar G. Ulmer directed it, from a screenplay by Nina and Herman Schneider. Adults.

"The Man Who Loved Redheads" with Moira Shearer, John Justin and Roland Culver

(United Artists, July; time, 89 min.)

An enjoyable British-made comedy, photographed in Eastman color with prints by Technicolor. Revolving around the romantic indiscretions of a married British diplomat, who has a penchant for redheads, the lightweight story is subtly humorous and has been endowed with deft comical touches that should go over well with sophisticated audiences. As the diplomat whose double life is depicted over a period of fifty years, John Justin is pompously amusing, Roland Culver, as his life-long friend, is genuinely comical as a charming reprobate. Acting honors, however, go to Moira Shearer, who gained fame in "The Red Shoes"; she plays four separate roles as the redheads in Justin's life, including a starry-eyed 16-year-old miss; a cockney working girl; a Russian ballerina; and a smart dress model. The expertness with which she portrays each characterization attests to her versatility as an actress. The direction and photography are first-rate.

The story opens in 1917 and depicts Justin as a young peer and member of the British Foreign Office, who, though happy with his wife and son, had never forgotten Sylvia (Moira Shearer), his childhood sweetheart. One morning he meets Daphne (Moira Shearer), a working girl, and is so struck by her likeness to Sylvia that he asks her to dine with him that evening. To keep the date, he assumes another identity and borrows the house of Culver, a philandering friend. He has so much fun that evening that he buys Culver's home and decides to lead a double life. In the years that follow he goes out with many redheads, and in 1929 he becomes so infatuated with Olga (Moira Shearer), a ballerina, that he is ready to sacrifice his family and diplomatic career to travel with her. But this infatuation comes to a quick end when his son, now an adult, accidentally discovers the romance and is persuaded by his father to remain silent. Many years later, Justin, now Ambassador to France, makes a play for Colette (Miss Shearer), a stylish mannequin, whom he invites to the theatre. He is surprised no end to bump into Gladys Cooper, his wife, and tries to pass off Colette as Culver's niece. But his wife sees through the deception and reveals to him for the first time that she had long known about his double life. Overwhelmed by her loyalty, Justin realizes her true worth.

It was produced by Josef Somlo, and directed by Harold French, from a screenplay by Terrence Rattigan.

Adults.

**"The Virgin Queen" with Bette Davis,
Richard Todd, Herbert Marshall,
Joan Collins and Dan O'Herlihy**

(20th Century-Fox, August; time, 92 min.)

Set against the pageantry and colorful atmosphere of 16th Century England, and photographed in CinemaScope and DeLuxe color, "The Virgin Queen" is an absorbing historical costume drama, lavishly produced, expertly directed and finely acted. The story, which centers around the close association and temperamental conflict between Queen Elizabeth and Sir Walter Raleigh, offers a blend of romance, swashbuckling adventure and intrigue that grips one's attention throughout and is sure to please all types of audiences. Bette Davis, who has been absent from the screen for more than three years, dominates the picture with her outstanding characterization as the crusty and tyrannical Queen Elizabeth, a lonely and bitter woman who rules her subjects with an iron hand. Miss Davis' make-up, which includes having her head shaved back to about the middle of her scalp, is not complimentary, but it adds much to the effectiveness of the characterization. Richard Todd, too, turns in a strong performance as Raleigh, a dashing soldier who wins the Queen's favor because of his blunt honesty but who feels her wrath when he falls in love with one of her ladies-in-waiting. In addition to the good acting, the picture is noteworthy for its clever dialogue and for several action-packed sequences in which Todd extricates himself from difficulties in a swashbuckling style that is credible:—

By coming to the aid of Herbert Marshall, a nobleman, whose coach had bogged down in the mire of a muddy road, Todd, an adventurous soldier, wins as his reward an audience with the Queen so that he can request three ships to sail to the New World and gather great treasures for England. Through cleverness, bluntness and good luck, he obtains his audience and wins the Queen's fancy, but she puts off his requests for ships and makes him Captain of the Palace Guards so that he will be close at hand whenever she wants him. While gaining the Queen's favor, however, he gains also the enmity of Jay Robinson and Robert Douglas, both influential figures at court, but bests them when they attack him in the dead of night. Todd humors the Queen in the hope that he will eventually get his ships, but while at the court he falls in love with Joan Collins, one of the Queen's ladies-in-waiting, and marries her secretly. In due time the Queen knights Todd and grants him funds for one ship, but while he busies himself with construction of the vessel she learns that he had married Joan. Bitter because she herself was bald and unable to bear children, the Queen orders that Todd be seized and beheaded. But on the eve of the execution, the Queen relents and permits Todd to sail to the New World in his new ship together with his wife.

It was produced by Charles Brackett, and directed by Henry Koster, from a screenplay by Harry Brown and Mindret Lord.

Family.

**"The Last Command" with Sterling Hayden,
J. Carroll Naish and Richard Carlson**

(Republic, August; time, 110 min.)

Republic has fashioned an exciting historical drama in "The Last Command," which centers around the rebellion staged by Texans in the early 1930's against the tyrannical rule of Santa Anna, the Mexican dictator, and around their courageous but tragically hopeless stand at the Alamo. Photographed in Trucolor, it shapes up as a better-than-average picture of its kind and should satisfy the general run of audiences, particularly those who enjoy action that is colorful and thrilling. Sterling Hayden, as the famed Jim Bowie, does fine work in the principal role, and effective characterizations are turned in also by J. Carroll Naish, as Santa Anna, and Arthur Hunnicut, as Davy Crockett, who, together with Bowie, was among those who sacrificed their lives at the

Alamo to slow up Santa Anna's march across the territory. Hunnicut's characterization, however, might stun some of the youngsters, for he looks and acts entirely different from the Davy Crockett portrayed and popularized by Fess Parker. There are numerous action highlights throughout, the most thrilling being the defense of the Alamo, which has been staged superbly. The color photography is very good:—

En route to his home in Mexico, Bowie stops in a Texas border town and finds the place in a state of threatened rebellion because the local military commander had arrested William Travis (Richard Carlson) a fiery lawyer, on charges of sedition. Bowie, a personal friend of Santa Anna's, obtains Travis' release and promises to talk to the dictator about a peaceful solution of the Texan's legitimate grievances. Several hotheads attempt to kill Bowie in the belief that he was not sympathetic to their cause, but he is warned by Consuela (Anna Maria Alberghetti), daughter of a friendly Mexican aristocrat (Eduard Franz), whose concern reveals her love for him. Arriving in Mexico, Bowie learns the tragic news that his wife and children had died of the plague. He is further disillusioned when he meets Santa Anna and learns that the power-hungry dictator had no intention of relaxing his tyrannical rule. He heads for San Antonio to fight for Texas and freedom, and upon his arrival with 25 followers learns that the rebellion, led by Travis, had already begun, and that Travis' forces had taken over the Alamo. Knowing that Santa Anna would lose no time in retaliation, Bowie, after being selected to command the fighting, sets up his defenses at the Alamo and awaits the arrival of reinforcements. Of these, only Davy Crockett and a handful of men arrive. Bowie, aware that the Alamo must fall, gives his followers an opportunity to retreat, but all prefer to sacrifice their lives in order to slow down Santa Anna and give other Texas forces a chance to organize. After bidding farewell to the tearful Consuelo, who is escorted from the fort with other women and children, Bowie and his men die gloriously in a valiant but hopeless fight against the overwhelming odds of Santa Anna's forces.

It was produced and directed by Frank Lloyd, from a screenplay by Warren Duff, based on a story by Sy Bartlett. Family.

THE READERS HAVE THEIR SAY

Dear Pete:

Your paper, July 23, 1955, urging the filing of nominating ballots, received same day as the ballots and thought you might be interested in these facts.

700 seat house in a 2400 person community only house within 18 miles first-run or other, 22 miles from a drive-in, has only had the opportunity to play 7 of the pictures listed and only another 7 of the pictures listed booked for next 60 days. All others have not been offered.

If we were to vote on these we would have only seen 7 in our house, 5 of which we should vote for. Of the 7 played, we could only recommend 2. Are they crowding the voting or are we being held back extra long in playing?

Your paper is our guide to what the industry is doing and thinking. We would hate to be without it. With TV making terrible inroads into our volume, we are cutting every dollar of expense EXCEPT HARRISON'S REPORTS.—Emerson H. Wood, Mgr., Community Theatre, Harbor Beach, Mich.

* * *

Dear Mr. Harrison:

. . . I find your reviews more objective, and thus more valuable than any others I have read.—Edward Gordon, Booker, Carver Theatre, Orlando, Fla.

* * *

Dear Mr. Harrison:

. . . It certainly is a pleasure to read your editions which are so informative.—Ray Nolan, Branch Mgr., RKO Radio Pictures, Chicago, Ill.

ally all boxoffice attractions fifty per cent regardless of the gross earnings of the theatres." It cited "Mister Roberts" and "Not As a Stranger" as current examples "concerning which inflexible demands for 50% terms are reported in all sections of the country."

The board stated that it is convinced "as the result of personal experiences of the directors and by reports of members of all classes that rarely, and under only the most exceptional circumstances, can any theatre realize its operating cost and overhead, plus a commensurate profit, by playing 50 per cent pictures."

The board added that it was offering this information and experience to Allied members for their individual information and guidance, and that it had directed the Emergency Defense Committee "to study the growing evil of 50 per cent pictures and to aid in warning the members of the losses entailed in playing pictures on such terms."

On the day following the action taken by Allied's board, E. D. Martin, president of the TOA, issued a statement expressing "surprise and disappointment" over the fact that it had discharged the subcommittee, which had been working jointly with a similar group from TOA in visits with different film company executives.

"Our disappointment stems from the fact that the work of this committee is not nearly completed," stated Martin. "We feel that the committee made distributors cognizant, for the first time, of the harsh economic plight of exhibition and that the committee had obtained valid promises which we have every reason to believe will be implemented and honored."

"For ourselves," he added, "we intend to continue this plan of getting relief and we are sorry that Allied has chosen to withdraw from the field of friendly negotiations, long before they have been satisfactorily concluded."

Martin concluded his remarks with the statement that "TOA has historically taken a dim view of the value to exhibition of Governmental intervention, and the results attained in the past certainly justify our pessimism. However that may be, we are irrevocably committed to going forward with the discussions which have been initiated, and which we are confident will be productive of relief from the harsh terms and conditions now imposed on exhibition."

Martin stated also that the TOA committee that met with the film companies will make its report to the joint meeting of TOA's board and executive committee on October 5, at which time final TOA action will be taken.

It is unfortunate that a rift has developed between Allied and TOA after months of close cooperation in the effort to gain concessions from the distributors. But with all due respect to TOA's desire to continue its efforts to gain relief through friendly negotiations, it does appear as if such a stand is too idealistic in view of the fact that, since the friendly negotiations got under way, the economic plight of thousands of exhibitors has become worse and the closing of theatres still continues at an alarming rate.

Allied does not have to apologize for the efforts it has made, throughout the many years it has been in existence, to settle disputes within the industry. Its leaders have always been, and still are, ready and willing to negotiate with the producer-distributors when there appeared to be even the slightest chance of beneficial results for the exhibitors. This is evidenced by the fact that, though many months have passed since the Allied membership authorized them to seek legislative relief, they have patiently delayed such action to explore the possibilities of a peaceful settlement. But the Allied leaders are also realistic men and there is a limit to their patience, particularly when the conditions under which their members are operating go from bad to worse and there is no apparent desire on the part of the film companies to come forth with immediate and substantial relief measures to keep them in business. In such a case it becomes their

duty to resort to drastic measures in order to protect their members, even though the idea of Government intervention is distasteful to all concerned. But what alternative do they have when the issues in question cannot be settled through friendly and peaceful negotiations?

In spite of the fact that it has decided to proceed with its plan to obtain Government relief, Allied is still keeping its doors open to any conciliatory moves the distributors may decide to take. It will be several months, possibly January, when Congress reconvenes, before the organization can get rolling on its drive for legislative relief. The film company executives with whom the joint Allied-TOA committee had discussions still have time to demonstrate how sincere they are in the effort to come to an understanding with exhibition. But, knowing the present temper of the Allied leaders, this paper would suggest to these company executives that, unless they come forward with a real conciliatory spirit and through positive action express their readiness to deal with the exhibitors on a live-and-let-live basis, the Allied legislative program not only will not be dropped but will be intensified.

RKO TO CONTINUE THEATRICAL PRODUCTION AND DISTRIBUTION

The new management of RKO, headed by Thomas J. O'Neil, president of General Teleradio, will have as its main objective the restoration of the company as a major producer and distributor of theatrical films, according to a statement made this week by O'Neil, who has become the new RKO board chairman.

Speaking at a press conference held in New York on Tuesday, O'Neil admitted that, originally, General Teleradio's main interest in purchasing RKO was the acquisition of the company's vast backlog of features for showing on television, but after a "year-long investigation," he added, "we became convinced that there is a large and growing market for fine films for theatrical distribution. We look upon this acquisition at this time as a great opportunity to continue and increase RKO's role in the important theatrical release field."

Regarding the RKO backlog of approximately 800 films, O'Neil made it clear that, though many of these films will ultimately appear on television, they will be made available only in small quantities after due consideration of their theatrical reissue value. He emphasized that there was no danger of RKO flooding the TV market with its old films, and rejected the concept that other film companies might flood the market because of General Teleradio's acquisition of the RKO backlog.

"No major film company is likely to make its entire library available at one time," he said. "Rather, we should envision a judicious apportionment that would recognize that there are older films which should probably precede the release of the newer product and that would take account of the physical realities in selling any given number of films. If these probabilities prove to be fact, it is not likely that there will be any real upset of the television feature market, least of all any 'loosening of the flood gates' to pour thousands of films on a suddenly disinterested market."

The assurances given by Mr. O'Neil that RKO will not only continue but also expand its theatrical production activities is indeed gratifying news for exhibition, as is his assurance that RKO has no intention of dumping its backlog on the TV market.

RKO has long been in need of strengthened management, and O'Neil's background and business experience indicate that he will bring to the company a level-headed leadership that will once again enable it to resume the significant role it has played in both production and distribution. When Mr. O'Neil starts delivering the goods, he will not find exhibitor support wanting.

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No. 32

WILL COMPO WEATHER THE STORM?

As most of you probably know by this time, the Council of Motion Picture Organizations has launched a dues collection campaign during the month of August and is asking the exhibitors to contribute dues in an amount equal to what they paid to COMPO in the last dues campaign of two years ago.

This request for dues has met with strong opposition from a number of Allied regional units, sparked by the Independent Theatre Owners of Ohio, whose president, Horace Adams, had this to say in a statement to the membership:

"I recommend that no exhibitor in Ohio give any money whatsoever to COMPO. At the time the collection was made for the toll-TV campaign, I assured the membership that unless COMPO entered this fight for our interests that I would not recommend their paying any more dues to COMPO. Furthermore, A. F. Myers, board chairman and general counsel of Allied, says that, contrary to the statement made by COMPO, Allied did not agree to a dues collection."

Adding his own comment on the matter, Bob Wile, executive secretary of the Ohio exhibitor group, had this to say in a service bulletin:

"There is some interest in the Audience Awards Poll but COMPO should be able to run this with the money it has in its treasury. There has even been a hint that the cost to the exhibitor of \$25.00, for which it gets two trailers, two 40 x 60's, a mat and a couple of stickers is too high for the smaller theatres. But if COMPO cannot run this poll with the money it has, it should quietly fold its tent and steal away.

"These bulletins urged exhibitors to pay COMPO dues when the collections were for the tax campaign. We won the tax campaign and the distributors have taken most of the dough. We now recommend that you refuse to pay COMPO any money at all."

Some technical questions have been raised about the correctness of the procedure followed by COMPO in launching the dues drive, but whether the procedure was technically right or wrong does not seem to be particularly significant, for, insofar as National Allied is concerned, it has adopted no official policy concerning the COMPO dues campaign, and it is left to the individual regional units to decide whether or not they want to participate in the campaign.

In addition to the ITO of Ohio, the other influential Allied units that have thus far gone on record as being strongly opposed to the dues campaign are the Allied Theatre Owners of Indiana, Eastern Penn-

sylvania Allied and Independent Exhibitors, Inc., the New England Allied unit. There is every indication that they will soon be joined by other units.

It is quite apparent that the opposition of these regional units stems mainly from COMPO's failure to support and help finance the exhibitor fight against subscription television. But in all fairness to the COMPO leadership it should be pointed out that the organization was without authority to enter the pay-TV fight because of a by-law that requires the unanimous approval of its membership in order to undertake such an activity.

The member organization that withheld approval was, of course the Motion Picture Association of America, the producer-distributor group, and it is generally assumed that its decision to withhold approval was dictated by Paramount Pictures, which is a member of the association, and which is seeking authorization of pay-TV because of its controlling stock interest in the Telemeter coin-box television system.

The MPAA's failure to file comment with the Federal Communications Commission stating its position on the subject of toll-TV, and its apparent domination by Paramount in this respect, was the subject of a scathing denunciation in a joint statement issued about seven weeks ago by Trueman T. Rembusch (Allied) and Alfred Starr (TOA), co-chairmen of the Committee Against Pay-As-You-See TV. (This statement was published in full in our June 25 issue.)

One of the principal reasons for exhibition's support of COMPO up to this time is that it provided an ideal agency through which the industry could put up a unified front in all matters that affected the business as a whole, other than trade practices. Insofar as the exhibitors are concerned, they regard subscription television as the greatest menace that threatens the motion picture business today, and they feel that, through COMPO, as was the case in the successful tax campaign, the industry could have provided a unified front, which would be of inestimable value in combatting the proponents of pay-TV.

The purpose of the by-law requiring unanimous approval of all the member organizations before any step can be taken is to prevent any action that would give one group an advantage at the expense of another. Curiously enough, that by-law can now be utilized by Paramount to its own advantage through its ability, by virtue of its MPAA membership, to block COMPO action that might be detrimental to its pay-TV interests, even though such action might be beneficial for the common good.

(Continued on back page)

**"Trial" with Glenn Ford, Dorothy McGuire,
Arthur Kennedy and John Hodiak**
(MGM, October; time, 105 min.)

Powerful and deeply engrossing dramatic entertainment is offered in "Trial," a superior courtroom drama that undoubtedly will create much pro and con comment because of its highly effective treatment of racial prejudice, and of its devastating expose of the hardened tactics employed by Communists who exploit a young victim of bigotry for their own selfish purposes. Tautly directed and superbly acted, the picture seizes the audience's attention from the opening scene and never relinquishes its grip. The favorable word-of-mouth advertising it is sure to receive should make it one of the top-grossing pictures of the year. Centering around a young and idealistic law professor who becomes the unwitting dupe of the Communists after he is hired to defend a young Mexican boy charged with the murder of a "white girl," the story has its grim and unpleasant moments, particularly in the sequences where the town's bigoted citizens attempt to storm the jail and lynch the young man. But aside from its grim depiction of the ugliness in human nature, the story is strong in human interest because of the determined fight put up by the young lawyer to save the Mexican lad, despite the obstacles placed in his way by the Communist attorney who had hired him, and whose only interest in the boy was to use his case for fund-raising activities and to have him convicted so that he might be exploited as a "martyr." The cold cynicism with which the Communists organize and carry through a mammoth fund-raising rally is most revealing and enlightening, and is one of the film's outstanding highlights. Much of the picture's excellence is due to the superlative performance given by Glenn Ford as the zealous defense lawyer. He gets deep inside the characterization, making it real and sympathetic, and the portrayal no doubt will be given serious consideration when they hand out the Academy Awards. Another memorable performance is that contributed by Juan Hernandez as the Negro judge who presides at the trial; he gives the characterization a warmth, dignity and impartiality that wins him the spectator's admiration and at the same time reflects great credit on the Negro race. A particularly provocative performance, perhaps the best of his career, is turned in by Arthur Kennedy as the wily and arrogant Communist-front lawyer. Dorothy McGuire, as Ford's assistant; Rafael Campos, as the sympathetic Mexican boy; Katy Jurado, as his overwrought mother who is misguided by Kennedy; and John Hodiak, as the aggressive but fair prosecuting attorney, are among the others in the fine cast who make this a picture that crackles with realism and tugs at the emotions for every moment of its screen time. The black-and-white photography is excellent.

The story opens in the town of San Juno, where the community's bigots and rabble-rousers make no secret of their resentment against Campos, who is accused of murdering a young blonde girl. Ford, a law professor in need of courtroom experience to continue his work as an instructor, arrives in the town in the midst of this tense atmosphere and secures a summer vacation job with Kennedy, a criminal lawyer. Ford is hired without a client to represent, but he soon has one when Kennedy bribes his way past Ray Middleton, the jailer, and convinces Campos and his mother that he should represent the boy. Kennedy assigns Ford to the case and, after helping the jailer

to disperse a mob bent on lynching Campos, heads for New York with Katy, the lad's mother, to raise funds for his defense. Ford works hard for the selection of an unbiased jury, aided by Dorothy, Kennedy's assistant, with whom he falls in love. Kennedy's cold and calculating methods disturb Ford, but the reasons are soon revealed to him when he is ordered to fly to New York to speak at a fund-raising rally in Campos' behalf and discovers that the trial was being exploited by the Communists for their own purposes. He then learns from Dorothy of Kennedy's Communist affiliation and of the fact that he planned to lose the case so as to make a "martyr" of the young man. Despite Kennedy's tactics, Ford determines to win the trial and scores heavily against the State's witnesses, but Kennedy, aided by Campos' unwitting mother, removes Ford as the trial lawyer and employs strategy that brings about a verdict of guilty on technical grounds. As the judge prepares to sentence Campos to death, Ford shows up in the courtroom as "a friend of the court" and, despite Kennedy's violent objections, is given permission to make an impassioned plea in which he confesses that he had been duped by the Communists to the detriment of his client, and provides the judge with points of law that enable him to give the boy a light sentence. With the trial over, the judge castigates Kennedy for his unruly behavior and sentences him to 30 days for contempt of court.

It was produced by Charles Schnee, and directed by Mark Robson, from a screenplay by Don M. Mankiewicz, based on his Harper's prize novel. Suitable for all.

**"Pete Kelly's Blues" with Jack Webb,
Janet Leigh, Edmund O'Brien
and Peggy Lee**

(Warner Bros., Aug. 27; time, 95 min.)

Gangsterism of the "roaring twenties" variety is blended with Dixieland jazz music to pretty good effect in this melodrama, which is enhanced by CinemaScope and WarnerColor, with prints by Technicolor. The story, which pits a bandleader against a racketeer who demands 25 per cent of his band's earnings, cannot stand up under a close analysis, for it has a number of loose ends that are never explained and suffers from choppy editing. But those who are not too concerned about story values should find it entertaining, for the prohibition era depicted has a realistic flavor, and the music, most of which is made up of songs that were popular in the twenties, is of a rhythmic sort that keeps one tapping his feet in time with the beat. Being a gangster-type film, it offers more than a modicum of suspense in the action, as well as a number of exciting sequences, particularly the closing one, where the hero shoots it out with the racketeer and his gunmen in a vacant ballroom. Jack Webb does good work as the bandleader, playing it in a style that is not unlike his Sergeant Friday role on TV's "Dragnet." Edmund O'Brien, too, is good as the vicious racketeer. Surprisingly good work is done by Peggy Lee, as O'Brien's girl-friend, a faded singer addicted to drink and driven to insanity by O'Brien's merciless treatment. Janet Leigh, as a society girl who lives recklessly and falls in love with Webb, is not given much of a chance in a comparatively minor role that is reminiscent of a F. Scott Fitzgerald characterization. Ella Fitzgerald, who sings several of the songs, is another name that could be exploited to help draw the lovers of jazz music. The

production values and color photography are first-rate:—

O'Brien, a Kansas City booze racketeer, decides to go into the band agency business, and he puts the pressure on Webb, leader of a jazz band in a dingy speakeasy, for a 25 per cent commission. Webb's musicians, particularly Martin Milner and Lee Marvin, insist that O'Brien's demands be resisted, but when Milner is murdered by goons, Webb and other bandleaders decide to give in to O'Brien. Marvin, disgusted, quits the band. Andy Devine, a detective, tries to get information from Webb concerning Milner's murder, but Webb refuses to talk. Meanwhile Webb meets and falls in love with Janet. In the course of events, O'Brien forces Webb to take on Peggy Lee, a singer addicted to the bottle. Peggy, aware of O'Brien's ambition to develop her into a star entertainer, reluctantly goes along with the idea and wins Webb's sympathetic understanding. When Janet and Webb announce their engagement, Peggy celebrates by getting drunker than usual and falters badly in her singing. O'Brien, furious, beats her so savagely that she ends up in an insane asylum. Peggy's fate angers Webb and he decides to take a stand against O'Brien. His efforts to gain proof of O'Brien's implication in Milner's murder are seemingly rewarded when one of O'Brien's hoodlums offers to tell, for a price, where Webb can obtain documentary evidence proving O'Brien's guilt. Unaware that he is being tricked, Webb goes to O'Brien's office in a vacant ballroom for the papers. Janet, drunk and contrite, follows him there. O'Brien and two of his goons surprise Webb and start a gun battle. Webb matches their gunfire and wipes them out.

It was produced and directed by Jack Webb, from a screenplay by Richard L. Breen.

Adult fare.

"I Am a Camera" with Julie Harris,

Laurence Harvey and Shelley Winters

(Dist. Corp. of America, August; time, 90 min.)

"I Am a Camera" is one of the most unusual films to come along in quite awhile, but whether it should be booked is a matter that must be determined by the individual exhibitor after careful consideration of his patrons' tastes. At the moment, the picture has been denied a Production Code Seal and, though it has not yet been classified by the Legion of Decency, it is doubtful if it can avoid receiving a "C" or "condemned" classification from that powerful group, judging by past performances. In spite of the fact that it has not been approved by the Code office, however, this screen version of the award-winning hit play by John Van Druten presents nothing offensive or vulgar, even though it is one of the most sophisticated entertainments, with the most realistic dialogue, ever offered as screen fare. The words "virgin," "chaste" and "lousy," and an oblique discussion of abortion, are handled without strain or self-consciousness and stem naturally from the adult humor or the dramatic conflicts. In a number of instances, the sophisticated humor is likely to go over the heads of those viewers who might resent such dialogue.

On other counts, however, the average movie-goer may find difficulty in enjoying this comedy-drama about a fast-living but immature English girl in the early days of Nazism in Berlin. While much of the humor is offered in broad strokes—a good deal of it is down-to-earth slapstick (one sequence in particular, a roaring bacchanalian party, is reminiscent of

the Marx Bros. brand of comedy)—the story's switch to the implications of growing Hitlerism steps on the heels of the comic scenes, making for a sudden change of mood that can only tend to confuse the viewer.

But for those audiences who accept good adult entertainment in the spirit in which it is created, "I Am a Camera" will provide almost continuous enjoyment, even though a few spots in the middle of the picture tend to become repetitious and slow down the otherwise rapid pace. In spite of the fact that it directs attention to the sociological and political changes going on in Germany during the year depicted, the script never makes much of this aspect nor ties it in coherently with the plot.

Produced abroad, the picture's cast contains names that are familiar to certain segments of the American public, although none have top marquee value. Julie Harris, in the central role of the amoral heroine who never has time to take life seriously, is excellent in the part. She was sensational in the role on Broadway, and has recently appeared on the screen in "East of Eden." Laurence Harvey, who portrays the original author of the book from which the play was made and who narrates the film via flashback, was last seen in this country as Romeo in the UA release of the Shakespeare classic. The best known name to the domestic picture-goers is Shelley Winters, whose portrayal of a serious-minded Jewess caught up in the Nazi campaign is impressive but of minor length.

Because of the film's honesty and unsensational realistic approach to its story and characters, each person must judge its morality according to his own standards within the context of the society in which he lives.

Set in Berlin in 1931, the story opens with Harvey, an impoverished English writer, becoming attracted to Julie, a gay and charmingly impractical young woman, who had just been abandoned by her surly boy-friend, who had also absconded with her money. Harvey takes Julie home to share his room, and she soon makes it apparent that she is no innocent flower where men are concerned. Both lead a life of poverty for many months until Julie strikes up an acquaintance with Ron Randell, a wealthy playboy, who takes them in hand and foots the bills for a dizzy round of high living. In due time Randell invites both Julie and Harvey to accompany him on a round-the-world tour and gives them money to buy expensive clothes. At the last moment, however, he abandons the proposed jaunt and takes his leave. With Randell's departure, Julie informs Harvey that she is expecting a child—Randell's. Harvey generously offers to marry her and assume paternal status. He works hard to accumulate enough money to meet the anticipated expenses and is somewhat despondent over the approaching marriage. But his obligation vanishes when Julie discovers that she had miscalculated her "time" and that she is not pregnant after all. She thanks Harvey for his generosity and rushes off to Paris to take up with a friend of Randell's. Years later, at a smart literary cocktail party in Mayfair, Harvey, now a successful author, greets a new female literary sensation, who is none other than Julie. She reveals to him that she is penniless, despite her sudden rise to fame, and it all ends with his taking her home with him once again.

It is a Remus production, produced by Jack Clayton, and directed by Henry Cornelius, from a screenplay by John Collier.

Strictly adult fare.

So long as Paramount retains the power to block COMPO action in the toll-TV fight, and so long as the MPAA cannot or will not do anything to enable COMPO to join this all-important fight, the exhibitors who withhold financial support cannot be blamed.

Right now it appears as if the survival of COMPO as an effective all-industry organization is at stake. Its future does not look too bright.

FARSIGHTEDNESS

The one film company chief who has never been reluctant to speak out against toll-TV in no uncertain terms is Spyros P. Skouras, president of 20th Century-Fox.

Upon his return last week from his latest trip abroad, during which he concluded a deal for the purchase of African Theatres, Ltd., a circuit of approximately 140 theatres in South Africa, Skouras, during a press conference, emphatically stressed his opposition to pay-as-you-see TV, pointing out that it is detrimental to both free television and the film business.

When asked if he contemplated the sale of his company's backlog of old films to television, Skouras stated that such a step was highly unlikely, for he places a valuation of no less than \$150,000,000 on the company's old pictures and that such a price would have to be met if he should ever be induced to sell to TV. He pointed out, of course, that the current prices being offered by television interests for old films are far, far below the price he would demand.

Elaborating on his opposition to pay-TV, Skouras cited grosses on "The Seven Year Itch," which stars Marilyn Monroe, and estimated that it will gross approximately seven million dollars domestically and about four million dollars in the foreign markets. He scoffed at the contention that toll-TV could offer similar grosses.

Spyros Skouras is to be commended for the unequivocal stand he has taken in confining his company's product to exhibition in motion picture theatres only. Such a stand recognizes that the sale of old pictures to a competitive medium like television is at best a profit in pennies insofar as a major producing company is concerned, and that it serves to undermine the business of the exhibitors who, in the final analysis, make it possible for the producers to remain in business and prosper.

Those major company heads who think that they are earning a "fast buck" for their firms with sporadic sales of their old films to TV could use some of Spyros Skouras' farsightedness.

HOW TO FIGURE YOUR OVERHEAD

The current service bulletin of the Independent Theatre Owners of Ohio includes a form that shows a breakdown of operating and overhead expenses, and it is suggested that members fill out the form and file copies with each distributor to aid them in obtaining adjustments.

Because the form is broken down into 23 expense items with adequate explanations of what should be included in the different items, HARRISON'S REPORTS is reproducing it in the adjoining column in the belief that it will be of benefit to its subscribers, especially those who operate small theatres.

BREAKDOWN OF OPERATING AND OVERHEAD EXPENSES

	Theatre	Year
1. ADVERTISING: Newspapers, window cards, program, mailing list, lobby displays, announcement trailers, etc.		\$ _____
2. AUTOMOBILE: If used for business purposes of any nature		\$ _____
3. CAPITAL INVESTMENT: Proper return on any money you have invested as payment for goodwill, furniture and fixtures, building and real estate. You are entitled to an interest return on any money you have invested. (This item is similar to interest that you would receive if you invested your money in bonds or other securities instead of in the motion picture business.)		\$ _____
4. CONTRIBUTIONS: To local charities, funds, etc., and also film industry charities		\$ _____
5. DEPRECIATION: On equipment, furniture and fixtures; and, if you own the real estate, on the theatre building. Be sure to include depreciation on every single item of equipment. Remember that carpets, seats, projectors, motors, and air conditioners wear out and must be included in overhead, which provides the money for this replacement.		\$ _____
6. DUES: Your local exhibitor organization, Chamber of Commerce, Rotary or any other civic club, etc.		\$ _____
7. ENTERTAINMENT: Special industry affairs; and taking the salesmen to lunch, etc., if you do that (and liquor).		\$ _____
8. EXPENSE (miscellaneous): For small items which do not warrant a special heading.		\$ _____
9. EXPRESS: Film delivery, parcel post, postage stamps, etc.		\$ _____
10. FUEL: Coal, oil, gas, air-conditioning.		\$ _____
11. INSURANCE.		\$ _____
12. INTEREST: Paid on money you borrow.		\$ _____
13. LEGAL and PROFESSIONAL: Such as auditing, etc.		\$ _____
14. LIGHT AND POWER.		\$ _____
15. RENT: If you are a tenant, enter the actual rent paid plus such additional charges as might be required by the lease. If you own the property, charge an adequate return on your investment in the property.		\$ _____
16. REPAIRS and MAINTENANCE: All charges for repairs to either the equipment or building.		\$ _____
17. SALARIES and WAGES: First, list all employees and total the wages you paid them. Then, if either you or any member of your family work in the theatre, charge a salary for each, the same that you would have to pay to any competent outsider for similar work. Remember that you are entitled to a salary for the work you do plus a return on your investment, whether it be in the real estate and the equipment or in the equipment only, plus an adequate profit from the operation of the business.		\$ _____
18. SOUND SERVICE.		\$ _____
19. SUPPLIES: Carbons, other booth supplies, office supplies, tickets, etc.		\$ _____
20. TAXES: Be sure to include all types of payroll and Social Security taxes, as well as all special assessments, and any taxes which might be levied on your gross business and which cannot be passed on to the patron. Do not include admission taxes added to the basic price.		\$ _____
21. TELEPHONE and TELEGRAPH.		\$ _____
22. TRAVELING EXPENSES: For the benefit of the business, such as trips to the film exchanges, attending meetings, etc.		\$ _____
23. WATER.		\$ _____
TOTAL ANNUAL EXPENSES ...		\$ _____
Divide total annual expenses by 52 for		
AVERAGE WEEKLY EXPENSE. ...		\$ _____
FILM: Short subjects, News and 2nd feature only.		\$ _____
TOTAL		\$ _____

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EXHIBITION LOSES GROUND WHILE PRODUCTION-DISTRIBUTION SURGES FORWARD

According to a new theatre tabulation made public by COMPO this week, the number of active theatres in the United States totaled 19,108 on July 1, for a net gain of 7 since the end of 1954. This, says COMPO, was the largest number of theatres in operation since 1946 and represents a net gain of 1,644 from the low point reached in March, 1954, just prior to the granting of Federal tax relief.

COMPO, which obtained its figures from a state-by-state tabulation of active theatres, prepared by Sindlinger & Co., research analysts, points out that, under the impact of the twenty per cent Federal admission tax, more than six thousand theatres had closed between January 1, 1946 and March 31, 1954. It then pointed out that this rapidly declining trend in active theatre operations came to an abrupt halt immediately following COMPO's victory in the fight for tax relief, and that there has been a slow but steady increase in the number of active theatres since the tax cuts.

At the low point in March 1954, there were 13,553 four-wall theatres and 3,911 drive-ins, or a total of 17,464. On July 1, 1955, there were 14,734 active four-wall theatres and 4,384 drive-ins, or a total of 19,108.

The statistics for the first six months of 1955 show that there were 900 closings of four-wall theatres, while 585 new and re-opened theatres went into operation. Thus the net loss in four-wall theatres was 315. This, however, was offset by an increase of 322 drive-in theatres.

With regard to the four-wall theatres, the figures given by COMPO do not indicate how many of the 585 new and re-opened theatres could be considered as replacements for the 900 that closed their doors. Obviously, a large percentage of the 585 were not replacements, and for that reason it may be assumed that the picture is much worse than the net loss of 315 four-wall theatres cited.

This is indeed a sad commentary on the state of motion picture exhibition business, particularly at a time when the nation's prosperity is booming and reaching levels never touched before in its history. If anything, it points up forcefully that there is something drastically wrong with the division of the box-office dollar as between the film companies and the exhibitors.

In spite of the fact that they are releasing fewer pictures, that movie attendance has declined, and that the public today is spending about half as much out of each dollar of income for movies as it was spending in 1946, the earnings of the film companies continue to rise by leaps and bounds, with most of them reaching all-time highs. There is only one explanation for

this: excessive terms and film rentals that are slowly but surely strangling the exhibitors, particularly those who own small-town and neighborhood theatres.

The closing of 900 theatres during the first half of 1955 offers irrefutable evidence of the squeeze being put on the exhibitors by the producer-distributors. Is it any wonder, then, that National Allied has tired of "friendly negotiations" and has decided to go to the Government for relief?

THE NEED FOR AN ADJUSTMENT OF ADMISSION PRICES

"Are we killing that beautiful goose that's been laying all those golden eggs for so many wonderful years?" asks W. R. Wilkerson, publisher of the *Hollywood Reporter*, in the August 5 issue of that trade paper.

Pointing out that domestic attendance at the box-office is now down to 27,000,000 a week as compared to the days when 100,000,000 and even 110,000,000 lined up at the ticket windows, Wilkerson stated that, though TV and poor pictures are responsible to some extent for the decline in theatre attendance, the principal reason why customers are staying away is the high price of admission. "We've about priced ourselves out of business," declares Wilkerson.

"We know," he continued, "that more people have more money now than any like number in the history of this nation ever had. Too, we know the cost of making pictures has run ahead of any imaginings of years ago. Also that many of our production and releasing companies are hanging up top earnings. BUT, brother, it's not a healthy business. When you can trim your customers down from a top of 110,000,000 a week to a bare 27,000,000, there's trouble ahead, and unless the producers and distributors, the exhibitors and the men and women making pictures, start some move in getting the family back into our movie auditoriums, it's going to be the TV takeover instead of the reverse, which many of us had anticipated.

"We've lost the whole point in the health and growth of this business—mass entertainment for the masses, priced at a cost that's not too much of a burden, or at a figure where the ticket buyer won't become mad and stay away longer."

HARRISON'S REPORTS does not know where Billy Wilkerson got his attendance figures of today and yesteryear, but, regardless of their accuracy, there can be no question that there is a serious decline in attendance and that a good percentage of it can be traced to the higher admission prices that exist today, particularly in the larger cities.

Basically, high admission prices are forced on the exhibitors by the excessive rental terms demanded of them by the distributors. Today's harsh percentage

(Continued on back page)

"The African Lion"

(Buena Vista, Oct. 10; time, 75 min.)

Photographed in Technicolor, this third of Walt Disney's True-Life adventures certainly ranks with the best of the documentary films that have dealt with wildlife on the African continent, but it is doubtful if it will have more than moderate appeal to the picture-goers, for most of the animal scenes shown, though well done, have been seen in many other pictures of this type. There are, of course, a number of unusual and thrilling highlights, such as a leopard dropping from a tree to alight on his prey; a cheetah, the speediest runner in the animal kingdom, running his quarry to earth; and remarkable underwater shots of a water-hole showing how hippos live in strange relationship with the fish and crocodiles who inhabit the pool, but these are not enough to overcome the spectator's feeling that the picture as a whole is made up of familiar stuff.

The action has been shot in the high plateau country of Africa. Many different species of wild animals and birds are shown, such as the wildebeest, the hartebeest, zebra, waterbuck, gazelle, buffalo, wild dogs, jackals, vultures, hyenas, elephants and, of course, the lion. The creatures range from the bizarre and beautiful to the gentle and ferocious, and the action shows how many of them live in precarious co-existence, with the weak ones constantly in danger of sudden and violent attacks by the strong in their constant search for food. Several of the attacks depicted are quite horrible. For example, the scenes that show lions grabbing different animals by the neck, killing them and feasting on their bodies, with jackals and vultures finishing the leftovers, are of a type that will make the squeamish sick to their stomachs.

The photography, which is the result of a 30-month camera safari by Alfred and Elam Milotte, is excellent.

"Love Is a Many Splendored Thing" with Jennifer Jones and William Holden

(20th Century-Fox, August; time, 102 min.)

Set against authentic and fascinating Hong Kong backgrounds, which have been photographed superbly in CinemaScope and DeLuxe color, this is an exceptionally fine love drama, one that will carry a special appeal to women. The story, based on the best-selling novel by Han Suyin, holds one engrossed throughout, for it deals with the plausible emotional problem of two decent people who love each other dearly but who find marriage impossible because the hero's wife, from whom he had been separated for six years, refuses to agree to a divorce. The story is presented in absorbing and tender fashion and, thanks to the understanding direction of Henry King and the sensitive and believable portrayals by Jennifer Jones and William Holden, there are situations that have deep emotional appeal and are certain to bring out the handkerchiefs. Being a straight love story, the pace is somewhat slow-moving. Consequently, its appeal in situations that specialize in action pictures probably will be limited. Otherwise, the combination of the two stars, the fame of the novel and the excellence of the story both as a production and an entertainment should insure outstanding grosses in most situations. The theme music deserves special mention:—

Jennifer, a young and beautiful Eurasian woman surgeon, whose husband, a Nationalist general, had been killed by the Communists, devotes herself to the care of the sick in a Hong Kong hospital. While attending a reception given by Isabel Elsom, the wife of a hospital director, Jennifer meets Holden, an American correspondent, who loses no time in inviting her to have dinner with him. She does not accept the invitation, but later, when a colleague warns her that Holden is married though separated, she resents the implied pressure and decides to dine with him. Despite her insistence that she is dedicated to her work and can have no interest in a man, Holden continues to pursue her and she falls deeply in love with him. When she flies to Chungking for a visit with her family, he follows her there and asks her to marry him, stating that he will go to Singapore to arrange a divorce from his wife. In keeping with

Chinese custom, Jennifer asks and receives permission from her family to wed Holden. She returns to Hong Kong and is blissfully happy when a cable from Holden indicates that he had been promised the divorce, but when Holden returns he reveals that his wife, after promising to divorce him, had changed her mind. Though disappointed, Jennifer assures Holden that nothing has changed between them, and she joins him on a wonderful weekend together in Macao. Holden leaves Hong Kong hurriedly when he is assigned to cover the Korean War. Shortly thereafter, Jennifer is dismissed from the hospital because of her affair with him. She moves in with friends, and a steady stream of letters from Holden serves as a source of comfort. Jennifer is heartbroken when word arrives that Holden had been killed in an air raid. She rushes to a hill where she and Holden had often talked, and in her memory hears his voice promising eternal love.

It was produced by Buddy Adler, and directed by Henry King, from a screenplay by John Patrick.

Best for mature audiences.

"The McConnell Story" with Alan Ladd and June Allyson

(Warner Bros., Sept. 3; time, 107 min.)

Based on the military career and personal life of Captain Joseph McConnell, Jr., the famed American flier who became the first triple-jet ace in history, and who sacrificed his life testing the new Sabre-Jet, this autobiographical melodrama offers a good mixture of human interest, humorous and dramatic situations, and some fine aerial shots of jet planes in action. All this is enhanced by CinemaScope and WarnerColor. This reviewer does not know how close the story follows McConnell's life, but even if it does follow it closely it still comes out as a formula tale of a young soldier's romance and marriage, of his rise as a flying ace, and of the conflict between his sense of duty and the obligations to his wife and children because of the risks his work entails. Despite the screenplay's familiarity, however, it directs considerable appeal to one's emotions by virtue of the sensitive direction and competent acting. Alan Ladd turns in an effective portrayal as McConnell, and June Allyson is warm and sympathetic as his concerned wife. The ending, where Ladd loses his life as a test pilot, is tragic, but it is true to life. The photography is excellent.

The story opens in 1941 and depicts Ladd as an Army private with a strong desire to be transferred to the Air Corps so that he might learn how to fly. While eluding Military Police who had caught him off-limits at a private flying field, Ladd manages to gain refuge in June's home, after hitching a ride with her younger brother. Attracted to June, Ladd pursues her romantically and marries her after a whirlwind courtship. Within a few months after the marriage, Ladd's dream of becoming a flier is partly realized when he is assigned to Washington State College as an air cadet. This leads to his first separation from June, who returns to her home in Massachusetts, where she becomes a mother. Ladd suffers a bitter disappointment at graduation time when he finds himself scheduled for navigation school instead of pilot training. As a navigator in a B-17 over Europe, Ladd tries to get in 25 missions to make him eligible for pilot training, but he fails to reach this goal by V-E Day and settles for a lieutenant's desk job and family life with June back in Nebraska. With the advent of jet aviation, Ladd applies for jet training and, with the aid of James Whitmore, an Air Force Captain and close friend, becomes a jet pilot. Ladd and June are blessed with two more children by the time the Korean war breaks out. Assigned there, he distinguishes himself in combat, is promoted to Captain and becomes the first triple-jet ace in history. His homecoming to Apple Valley, Calif., proves to be a memorable one when the proud and affectionate townspeople present him with a handsome new house. Now a Colonel, Ladd lives a comparatively serene life until called upon to test a new Sabre-Jet. June objects to his risking his life again but relents when she understands his desire to serve his country. He loses his life when the plane's controls jam during the test. His death leaves June heartbroken but proud that he had sacrificed his life so that others might live.

It was produced by Henry Blanke, and directed by Gordon Douglas, from a screenplay by Ted Sherdeman and Sam Rolfe. Family.

**"The Naked Street" with Anthony Quinn,
Farley Granger and Anne Bancroft**

(United Artists, August; time, 84 min.)

A fairly good, though somewhat overlong, gangster melodrama, best suited for double-billing purposes. Centering around a powerful New York gang boss who wrecks his vengeance on a hoodlum who had seduced his sister, only to meet a violent end himself, the story is hardly a pleasant entertainment, even though it mixes sentiment and human interest with the strong-arm stuff. Moreover, it is somewhat demoralizing in that it attempts to build up sympathy for the ruthless and vicious central character by depicting him as a man who shows genuine concern for the welfare of his mother and sister. Despite its unpleasantness, however, the story holds one's interest well throughout, thanks to the good direction and competent acting:—

Learning that Anne Bancroft, his sister, is expecting a child fathered by Farley Granger, a hoodlum condemned to die in the electric chair for murdering a shopkeeper, Anthony Quinn, a kingpin racketeer, resorts to bribery, intimidation of witnesses and slick legal tactics to win Granger's freedom. He then sees to it that Granger marries Anne and warns him to stay out of trouble. Quinn looks forward to becoming an uncle, but when Anne's baby dies at birth he rages at Granger in his frustration. Angered, Granger returns to his dishonest ways, starts to make money and cheats on Anne by turning to other women. When Quinn discovers Granger's faithlessness and his mistreatment of Anne, he "frames" the hoodlum for the murder of a jewelry salesman. Though completely innocent, Granger is condemned to die in the electric chair for the second time. On the eve of his execution, Granger arranges a meeting with Quinn and threatens to inform Peter Graves, a crusading crime reporter, about the strong-arm methods Quinn employed to intimidate prosecution witness to change their testimony in connection with his (Granger's) murder of the shopkeeper. Quinn scoffs at the threat and dares Graves to print the story. After Granger is electrocuted, Graves writes the story and continues to attack Quinn, despite a beating by his hired thugs. Graves, who had been Anne's childhood sweetheart, eventually induces one of Quinn's thugs to confess to the District Attorney that his boss had framed Granger. The police close in on Quinn and, in an attempt to flee across tenement roof-tops, he misses his footing and plunges to his death. It ends with the indication that Anne will seek a new life with Graves.

It was produced by Edward Small, and directed by Maxwell Shane, who collaborated on the screenplay with Leo Katcher, author of the story.

Adult fare.

**"Apache Ambush" with Bill Williams,
Richard Jaeckel and Alex Montoya**

(Columbia, September; time, 67 min.)

In spite of the fact that the story is somewhat confusing, this program western should prove acceptable wherever melodramas of this type are popular. The action, which is set in the days immediately following the Civil War, moves along at a fast and exciting pace and centers around a struggle among loyal soldiers, hostile Southerners and Mexican outlaws aided by Apache Indians to gain control of a shipment of repeating rifles. Worked into the proceedings is a cattle drive concerning a critical meat shortage in the North. The several conflicts between the good and evil forces are of a kind that hold the spectator in pretty tense suspense. The direction is good and the acting competent. The black-and-white photography is satisfactory:—

To solve a meat shortage in the North and at the same time help Southern cattlemen, President Lincoln (James Griffith) summons Bill Williams, an expert scout, Sgt. Ray Teal, a cattle-driver, and Don Harvey, a retired Confederate officer, and asks them to undertake to drive 3,000,000 head of Texas cattle through hostile Indian country. The three men accept the assignment and are given a letter by the President instructing the military to aid them in every way

possible. While Harvey goes on ahead to Texas, Williams and Teal join a wagon train. Among the travelers are Ray Corrigan, a war profiteer, who had concealed a load of new repeating rifles in his wagon, hoping to sell them to Southern renegades; Movita, a Mexican girl picked up by Corrigan; and Richard Jaeckel, an embittered former Confederate soldier who had lost an arm in the war and hated "Yankees." Discovering the hidden rifles, Movita steals away from the wagon train and rides to the retreat of Alex Montoya, her lover, a Mexican fanatically devoted to winning back Texas, New Mexico and California for his country. When Montoya's forces, aided by Apaches, attack the wagon train, Corrigan gives in to Jaeckel's demand that he let the defenders use the rifles. The attack is beaten off, but Corrigan is killed and Jaeckel takes possession of the rifles. In the events that ensue, Jaeckel conceals the rifles when the wagon train reaches San Arturo, and refuses to reveal the hiding place even though they were needed to beat back an impending attack on the town by Montoya's forces. After many complications, during which Jaeckel is killed, Williams not only finds the guns and uses them to defeat Montoya, but at the same time outwits an Indian attempt to block the cattle drive.

It was produced by Wallace MacDonald, and directed by Fred F. Sears, from a screenplay by David Lang.

Family.

**"Desert Sands" with Ralph Meeker,
Marla English and J. Carroll Naish**

(United Artists, September; time, 87 min.)

"Desert Sands" offers enough excitement and suspense to satisfy the indiscriminating action devotees, even though the story is run-of-the-mill and has been given an unimaginative treatment. Photographed in Technicolor and Super Scope, it is one of those French Foreign Legion melodramas, centering around the capture by Arab marauders of an isolated fort in the Sahara, and around the successful efforts of the Legionnaires to recapture the fort under the dynamic leadership of an heroic commandant. Mixed in with the intrigue and bloodshed is a romance between the brave commander and the headstrong sister of the Arab leader. It is all far-fetched, to be sure, but those action fans who are not too concerned about story values should find it to their liking:—

Shortly after Captain Ralph Meeker arrives to assume command of Fort Valaeu, the fort is attacked and captured by the Arab forces of Keith Larsen, who ruled the Dylak tribes together with Marla English, his sister. Both had grown up with hatred in their hearts for Legionnaires, whom they believed to be responsible for the assassination of their father. Actually, the deed had been committed by John Carradine, their power-hungry uncle. Having learned that a relief battalion was on its way to the fort and that it was without knowledge that the fort had been captured, Larsen cunningly decides to restore order to the fort and post some Legionnaires on the ramparts to trap the unsuspecting troops. Meeker, held prisoner with his surviving men, plans ways and means to foil Larsen's scheme, aided by J. Carroll Naish, his sergeant. Marla, attracted to Meeker, sends for him and begs him to join the Dylaks so that his life might be spared. Meeker refuses, but uses her love to further his own plans. Meanwhile Marla's hostile feeling toward the Legion changes when she discovers that Carradine had killed her father. As the unwitting relief column approaches the fort, Marla kills Carradine as he stands watch over Meeker. She then unties Meeker, who in turn frees his men for an assault on the Arabs. The resultant turmoil alerts the approaching relief column and they rush into the fort and help subdue the Arabs and kill their leaders. It all ends with Marla leaving the fort as a prisoner but with the indication that Meeker will secure a pardon for her because of her aid.

It was produced by Howard W. Koch, and directed by Lesley Selander, from a screenplay by George W. George, George F. Slavin and Danny Arnold.

Family.

terms, coupled with minimum guarantees, makes it virtually impossible for the exhibitors to lower their prices, yet an adjustment must be made in order to keep them within the reach of the average family.

As pointed out numerous times in these columns, to a married couple with two children, going to a picture-show has, in many situations, become a luxury. And if one of the children is a baby and the parents have to hire a baby-sitter, you can figure out for yourself that the cost of hiring a baby-sitter, coupled with the high admission prices, adds up to a spending splurge that many families can ill afford in the face of the present high cost of living.

An adjustment of admission prices might very well increase patronage to a point where the added business will more than offset the lowering of the rates. But before the exhibitors can bring about a downward revision in the price of tickets, they will have to have the cooperation of the distributors in the form of more equitable rentals.

Until we can convince the public that movies are their best and most economical form of entertainment, the going will be rough.

NEW COMPO TAX FIGHT URGED

Samuel Pinanski, president of the American Theatres Corporation and TOA's representative as a member of COMPO's governing triumvirate, issued the following statement on Wednesday:

"Having seen some figures that show how much many theatres are still paying to the Federal Government in admission taxes, I strongly urge this industry to lose no time in organizing a campaign that will have for its objective the complete elimination of the Federal admission tax at the next session of Congress.

"I wish to emphasize that I am making this statement as an exhibitor responsible for the welfare of a number of theatres, and not as a member of the COMPO Governing Committee or in any other capacity. It has been my understanding that the COMPO Executive Committee last fall approved a renewal of the tax campaign, with the matter of timing to be determined later. I cannot conceive of any better time than now. Since the completion of the last tax drive I have made many public utterances that I expected COMPO and the industry to work as soon as possible for complete elimination of the tax. This, in my opinion, is merely completing the original job we set for ourselves.

"More than 9,000 theatres are still paying Federal admission taxes. In the year following the reduction of the admission tax on April 1, 1954, these 9,000 theatres paid more than \$81,000,000 into the Federal Treasury. I know of individual theatres that are paying upwards of \$100,000 annually in admission taxes.

"The Administration has made it known that there will be further excise tax relief next year to some industries. In view of the fact that next year will be an election year, we should start now to organize our forces for an all-out fight for complete tax repeal so that we will be included among the industries getting relief.

"To show what happened since April 1, 1954, when the tax was reduced, I have had gathered for me some statistics which I believe will be a shocking revelation to most of the people in our business. I ask other theatre owners to consider the following:

"There were 18,866 theatres operating during the 12 months after April 1, 1954, when the tax revision

went into effect. Of these 18,866 theatres, 9,065 were completely freed from paying any Federal admission tax whatsoever. The remaining 9,801 had to continue paying a tax, and this resulted in their paying all the admission taxes received by the Government from theatres, a total of \$81.2 million.

"The difference for the individual theatre between tax exemption and tax reduction is shown by the following:

"Of the 9,065 theatres that were completely exempt from the tax, 3,194 that charged admission of 25 cents or under showed an average increase in gross per theatre of \$2,786.47, while the 5,871 theatres that charged admissions between 26 and 50 cents showed an average increase in gross per theatre of \$5,688.97. I repeat that none of these theatres, of course, had to pay the Government a penny in admission taxes.

"While the reduction of the admission tax from 20 to 10 per cent for admissions over 50 cents increased the gross of theatres involved, these theatres nevertheless continued to pay large sums into the U.S. Treasury. Their combined payment, as I noted above, was \$81.2 million.

"Individually, these theatres had to pay taxes as follows:

"Each of the 4,276 theatres charging admissions between 51 and 60 cents had to pay an average tax of \$6,255.84. Each of the 2,851 theatres charging an admission price between 61 and 75 cents paid an average of \$6,015.43 to the Government. Each of the 2,567 theatres charging admissions between 76 cents and \$1.00 paid an average of \$10,031. And each of the 107 theatres charging admission of \$1.00 or more paid average Federal admission taxes of \$102,803.73.

"Concerning our relationships with Washington, a study of the first 12 months following tax repeal shows that all of the industry's predictions as to the recovery of taxes by the Treasury from corporate sources have been borne out. I think our good faith with the Government has been vindicated at every point.

"I hope COMPO will be able to lead this fight, as it so gloriously led the last tax campaign. In fact, I consider it COMPO's duty to this industry to lead the fight, and that anybody should think otherwise is inconceivable.

"My attitude is not unknown to high circles in Washington, for I made it plain to Government officials at the conclusion of the last tax campaign that many of my colleagues in the industry, as well as myself, could not be satisfied that this partial relief would bring economic soundness to all theatres. We of course were very happy to win complete tax relief for half of the theatres, but we never said we were contented with partial relief for the other half. This the Treasury Department well knows from me personally, and it was my understanding that the door was left open for us to come back with a plea for complete relief after we had had experience with the reduction. I want the industry to go back for this complete relief now. I feel that if I didn't urge this action at this time I would be derelict in my duty to my stockholders and certainly to those other theatre owners who are suffering through the present situation only because they have expected all along that an effort would be made to obtain complete tax relief as we originally set out to do."

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**Vol. XXXVII****SATURDAY, AUGUST 20, 1955****No. 34****A LOT OF NOTHING**

George Weltner, head of world-wide sales for Paramount Pictures, announced this week that his company has established machinery for the purpose of alleviating "problems affecting exhibition particularly theatres on the borderline of continued operation."

This was disclosed in a statement issued by Mr. Weltner as a result of the meeting held last June between Paramount and the joint Allied-TOA committee, at which time he pledged that Paramount would take under "friendly advisement" the points made by the exhibitor representatives.

"It is perfectly clear," said Weltner, "that the problems of possible borderline situations involving individual theatres cannot be lumped together and solved by any arbitrary or formula method. Each case is, by the nature of our business, separate and unique and can only be fairly evaluated on an individual basis."

To accomplish this, Weltner said, Paramount is bringing into its organization Charles Boasberg, the former RKO sales chief who recently gave up his affiliation with the new Distributors Corporation of America. Weltner stated that Boasberg will join Paramount immediately after Labor Day in an important sales capacity, and primary among his duties will be the field of "exhibitor borderline problems."

"Since the joint meeting held with the TOA-Allied Committee on June 13, 1955," added Weltner, "the matters discussed at that time have been very much on my mind. I have since had the opportunity to visit numerous of our branches. I have talked to our own people in the field and to exhibitors on the subject of theatre operators with acute economic problems which place their theatres on the borderline of continued operation."

"As a result, it has been possible to get a preliminary understanding of this problem sooner than I hoped. Because of the stress which has been placed upon this subject, I feel I should now indicate—without further passage of time—the course of action to be taken by Paramount Film Distributing Corporation."

"In each case where the exhibitor believes the facts of his particular situation warrant consideration as a distress problem, they should be brought to our attention at the branch level. This will afford the Home Office detailed information from the field as well as the opinion of the Branch Manager concerning its merits. This information and opinion will then be channeled to Mr. Boasberg who will thereafter handle the matter with honesty, friendliness and expedition."

From the way some of the trade papers have played up Mr. Weltner's statement, one might get the idea that Paramount has set up an extensive program for exhibitor relief, but when one analyzes Mr. Weltner's carefully chosen words it becomes obvious that whatever relief Paramount might decide to grant is decidedly limited and even then will be confined solely to those theatres which, in its opinion, qualify as "distress" situations. Just what would constitute a "distress" situation has not been made clear by Mr. Weltner.

When the Allied-TOA committee met with Mr. Weltner, a statement issued jointly by Paramount and the committee stated that Weltner assured the representatives of the committee that his company would take under "extremely friendly advisement" their presentation of problems affect-

ing exhibition, particularly theatres grossing \$1,000 or less per week. The statement added that the committee had outlined "the serious problems facing exhibitors today, primarily the small theatre owner," and the necessity for "an honest and sincere effort to arrive at a means of easing these problems and to achieve greater understanding between the fields of distribution and exhibition."

Later, in a press release issued by the joint Allied-TOA committee upon the conclusion of its conferences with the individual film companies, it was stated that, of the various exhibitor problems presented, principally the following were discussed:

1. Eliminate all static national sales policies and sell pictures based upon individual merits to all theatres on their ability to pay.

2. A fair and equitable sliding scale to avoid rebuying and renegotiating a picture time and time again.

3. Sell pictures to theatres grossing \$1,000 or less per week on a fair and equitable flat rental basis. Arbitration of film rentals of \$100 or less.

It was made clear to all the film companies, including Paramount, that a revision of sales policies in accordance with the above was needed to bring immediate and remedial relief from the serious economic stress under which the exhibitors, particularly the smaller grossing situations, are struggling today. But nowhere in Mr. Weltner's statement is there any hint that Paramount will grant the overall relief sought. It states only that the company will consider the granting of relief to exhibitors who "warrant consideration as a distress problem." While this may be a new policy for Paramount, it is one that has been followed by the other film companies for many years.

To those exhibitors who are in distress, the possibility of obtaining some relief from Paramount is, of course welcome, but most exhibitors will look upon this promise of limited aid as being totally inadequate, and many of them probably will resent the fact that Paramount expects them to be "hanging on the ropes" before it will even consider granting them relief.

In other words, before you can expect relief from Paramount, it will be necessary for you to first "attain" the status of a pauper.

MORE ON THE OPPOSITION TO COMPO

Five more National Allied regional units, namely, Allied Theatre Owners of Texas, Kansas-Missouri Allied, North Central Allied, Rocky Mountain Allied and Allied of Western Pennsylvania, have gone on record as being opposed to the current COMPO dues drive and have advised their members against payment. Previously, Allied units in Ohio, Indiana, Eastern Pennsylvania and New England declared their opposition to the dues campaign.

In practically each case, the opposition is based on COMPO's inability to join exhibition in the campaign against toll-TV, and on the allegation that COMPO has enough money in its treasury to finance the Audience Awards poll.

A surprisingly strong blast against COMPO was taken by Colonel H. A. Cole, board chairman of Allied Theatre

(Continued on Back Page)

**"The Girl Rush" with Rosalind Russell,
Fernando Lamas, Eddie Albert
and Gloria De Haven**

(Paramount, September; time, 85 min.)

Considerable money has been spent on the production of this comedy with music, which has been photographed in VistaVision and Technicolor, but it emerges as an expensive "lemon" that has little to recommend it from the entertainment point of view. The plot is so silly and confusing that one loses interest in the proceedings, and the comedy is so forced that most of it falls flat. The biggest disappointment in the picture is Rosalind Russell, whose performance borders on the amateurish as she "muggs" her way through an inept characterization that requires her to sing, dance and clown in a way that would be more becoming to a youthful star. In fact, one of the picture's chief faults is that Miss Russell is given too much to do, while the good talents of the other players are wasted in comparatively minor roles. The production numbers have been well staged, with Gloria De Haven showing up to good advantage in two of them. Her violent hip gyrations, however, are not in the best of taste. The songs are only fair and are not the kind that cling to one's memory. The picture has been shot against actual Las Vegas backgrounds, which should be of interest to many picture-goers, but it is not enough to overcome the overall lack of entertainment ingredients. Actually, the picture serves as a huge advertisement for the Flamingo Hotel in Las Vegas, for a good part of the action has been shot in and around that gambling establishment. And while on the subject of advertisements, it should be noted that American Airlines is not only mentioned in the dialogue but its name is also displayed prominently in one or more of the scenes. Not much can be said for the direction.

What there is to the story depicts Rosalind as a young woman who had inherited a keen appreciation of gambling from her deceased father. Living in the East with Marion Lore, her aunt, Rosalind finds life dull until she learns from James Gleason, her dad's former partner, that title to a Las Vegas hotel both men had bought years previously had been cleared. Rosalind, accompanied by her aunt, rushes to Las Vegas to claim her inheritance, but by the time she arrives Gleason loses heavily at the Flamingo Hotel gambling tables and mortgages the old hotel to Fernando Lamas, owner of the Flamingo, for \$10,000, with only seventy-two hours to recover it. Gleason keeps this news from Rosalind and sees to it that she is put up at the Flamingo. Rosalind takes it for granted that the Flamingo is her inheritance and proceeds to take over its management until Lamas sets her straight. She then learns that her legacy is a battered hotel nearby, and that she might lose it unless the \$10,000 is paid off in time. Things look black until Rosalind meets Eddie Albert, a wealthy young man, who becomes interested in her and decides to put up the needed funds to pay off the mortgage and renovate the hotel. Lamas, to prevent competition, seeks to prevent payment of the mortgage until the option time has lapsed and as a result involves Rosalind in a hectic series of double-crosses but falls in love with her at the same time. After many complications, the confusion finally comes to an end with the successful opening of Rosalind's hotel, and with the Flamingo

wedding chapel preparing for three marriages — Rosalind to Lamas, her aunt to Gleason, and Albert to Gloria, star of the Flamingo floor show.

It was produced by Frederick Brisson, and directed by Robert Pirosh, who collaborated with Jerome Davis on the screenplay, which is based on a story by Phoebe and Henry Ephron.

Family.

**"The Divided Heart" with Cornell Borchers,
Yvonne Mitchell and Alexander Knox**

(Republic, August 11; time, 89 min.)

An eloquent and deeply moving British-made drama, expertly directed and finely acted. The story, which is set in post-war Germany, grips one's emotions from start to finish in its presentation of the heart-rending problems faced by a displaced 10-year-old boy and his two mothers—one real and the other foster. These problems revolve around a decision as to whether the boy should be returned to his real mother, from whom he had been taken away as an infant by the enemy during the war, or remain with his foster mother, who adopted him legally at the age of three and had lavished her love and affection on him. Taken from real life, the story is all the more poignant because the two women involved are decent and sympathetic persons. The ending, which has the youngster returned to his real mother by virtue of a decision handed down by a court of the Allied High Commission, may prove disappointing to many moviegoers, but it has been handled with such deep understanding that it cannot help but make a profound impression on the viewer. Cornell Borchers, as the foster mother, and Yvonne Mitchell, as the real mother, are excellent, as is Michael Ray, as the deeply troubled boy, who is torn between his love for Miss Borchers and his sympathetic understanding of his real mother's feelings. The picture is a natural for the art houses, but its subject matter, if properly exploited, should appeal to the general run of audiences, particularly women.

The story opens in the Bavarian Alps where Cornell and Armin Dahlen, her husband, celebrate the 10th birthday of Michael, their adopted son. The celebration is interrupted by the arrival of agents from the International Refugee Organization, who disclose that Yvonne, the youngster's real Yugoslavic mother, is alive and wants him back. Both mothers are given an opportunity to plead their case before a court of the Allied High Commission, and as each testifies it is revealed by flashbacks that Michael had been born to Yvonne several months before the invasion of her country by the Nazis. The baby had been taken from her by the enemy after her husband had been executed for aiding the Partisans, and she herself had been flung into a concentration camp until the liberation. Cornell and her husband had legally adopted the boy from an orphanage when he was only three, and while Armin had been held prisoner by the Russians for nearly five years, Cornell had single-handedly looked after the boy, making great sacrifices to give him proper love and care. After hearing the testimony, the three-judge court, headed by Alexander Knox, adjourns the case so that Yvonne and her boy can meet and get to know one another prior to a final decision. The lad is at first resentful toward Yvonne, but as he gets to know her his feel-

ings change to concern and friendliness. After questioning the boy, the court, in a split decision, returns him to his real mother. This verdict leaves Cornell heartbroken, but her pain is somewhat relieved by the knowledge that Yvonne would give him the same loving care that she had given to him.

It is a Michael Balcon production, produced by Michael Truman, and directed by Charles Crichton, from a screenplay by Jack Whittingham.

Family.

"Case of the Red Monkey" with Richard Conte and an all-English cast

(Allied Artists, June 19; time, 73½ min.)

A routine British-made program melodrama, no better and no worse than American pictures based on similar melodramatic themes, with the disadvantage that, other than Richard Conte, the star, the members of the supporting cast are English players and are not known to audiences in the United States. The story, which revolves around Soviet agents who endeavor to kill a Russian scientist friendly to the West, is burdened by too much talk, which slows down the action considerably. But the acting is good, and one follows the fate of the sympathetic characters with interest. The title stems from the fact that a little red monkey is observed at the scene of the crime every time a murder is committed. There is some romantic interest, but it is mild and unimportant. The photography is in a low key:—

Richard Conte, a special officer in the U. S. State Department, arrives in London to escort to Washington a brilliant Russian scientist (Arnold Marle) who had abandoned Communism. Conte soon learns that a series of mysterious murders had been taking place, baffling Scotland Yard. In charge of the investigation and responsible for the scientist's safety while in England is Supt. Russell Napier. When an attempt is made on the scientist's life, and the print of a monkey's paw is found on the window sill in his hotel suite, Conte, though hampered by Colin Gordon, a persistent newspaper reporter, investigates the matter. While the Russian is removed to a suburban rest home for additional protection, Conte discovers the headquarters of the murder gang, consisting chiefly of Sylva Langova, John King-Kelly, a brutal man, and a third person whom Conte does not recognize. Conte is captured and tortured by the gang but, by killing Sylva and King-Kelly, he manages to escape and rushes to the nursing home in time to save the scientist's life by killing the gang's mysterious member, a midget, who wore a little boy's space suit. With the murders solved, Conte departs for Washington with the Russian scientist, but Rona Anderson, with whom he had fallen in love, knows that he will return.

It is a Todon production, produced by Alec G. Snowden, and directed by Ken Hughes, from a screenplay by James Eastwood and Mr. Hughes, based on a story by Eric Maschwitz.

Family.

"Night Freight" with Forrest Tucker, Barbara Britton and Thomas Gomez

(Allied Artists, Aug. 29; time, 79 min.)

A passable program melodrama, best suited for the lower half of a double bill. Though given a formula treatment, the story is somewhat different in that it

deals with truck lines and a small railroad, and revolves around the efforts of the villain to stop competition by preventing the hero from making a success of his "piggyback" operations, by which he loaded trucks on flat cars for faster and more economical deliveries. There is fast action and several killings, with the hero, of course, winning out in the end. Worked into the action is a feud between the hero and his younger brother over the affections of a girl. The acting is competent and the photography good. Excessive use, however, has been made of stock railroad shots:—

With Lewis Martin, his partner, Forrest Tucker, once a truck-line operator, is now the owner of a short line railroad. The two decide to convert part of their line to "piggyback" operations, that is, to carrying loaded trucks on flat-cars so that they may deliver the produce from the rich Modesto valley to the Los Angeles market cheaper and more speedily. But Thomas Gomez, who by hook and crook had built up his truck line to immense proportions, does not want a formidable competitor and so he takes steps to drive the two partners out of business, aided by Mike Ross, his chief lieutenant. Barbara Britton, a waitress in a cocktail lounge, thinks that she is in love with Keith Larsen, Tucker's younger brother, an embittered young man. She soon switches her affections to Tucker, and Larsen, to get even, accepts employment with Gomez, whose idea was to use Larsen's knowledge of railroading to sabotage his brother's railroad out of business. Gomez orders one of his henchmen to plant a bomb on a loaded train to destroy it, but he puts the bomb on the wrong train. Larsen, realizing that the bomb was powerful enough to blow up the city and countryside for miles around, telephones his brother and warns him of the potential destruction. Risking his life, Tucker walks up and down the top of the freight cars until he discovers where the bomb is planted. He then enters the car and removes the time clock, thus preventing an explosion. Both brothers emerge as heroes, and Larsen, realizing that Barbara is really in love with Tucker, gives way to him and assures him that he is in love with another girl.

Ace Herman produced it for William F. Broidy, and Jean Yarbrough directed it from a screenplay by Steve Fisher.

Family.

AUDIENCE AWARDS OPEN TO ALL THEATRES

All theatres, regardless of whether they pay dues to the Council of Motion Picture Organizations, are eligible to participate in the Audience Awards campaign, it was emphasized this week by Robert W. Coyne, COMPO's special counsel.

Coyne explained that he had learned that some exhibitors who wanted to take part in the Audience Awards promotion had been hesitant because they had not paid dues to COMPO.

"We want every theatre in the country," said Coyne, "to take part in the Audience Awards campaign. It is open to all. As a matter of fact, everything COMPO does is aimed at benefiting all branches of the industry, and not just those who have given COMPO their financial support."

Owners of Texas, who had this to say in a statement released for publication early this week:

"Under date of August 3rd this office directed a bulletin to our members advising them that Texas Allied was withdrawing its membership in National COMPO and that I, personally, was resigning as COMPO director from our organization. I also advised them that we were withdrawing our support from the dues drive which National COMPO was initiating the following week.

"In view of all that has happened the past year or two my action was understandable. As I wrote the National COMPO office in New York just before issuing my bulletin, in my opinion, that organization, although rather well financed, has accomplished little for the exhibitors and especially the smaller exhibitors since the successful termination of the national tax campaign. I give them credit for two minor jobs, each important but not measuring up to the possibilities of the organization. One of these was the important and creditable campaign carried on through *Editor and Publisher*: the other is the one of collecting necessary facts, figures and statistics for the industry.

"National COMPO organization recently has undertaken the job that is known as the Audience Poll. I do not intend to minimize the effect and the value of that poll but I do not believe that the organization National COMPO has set up can possibly be successful in getting the large number of theatres interested and working to make it successful; in other words, my criticism is not of the audience poll itself but of the methods employed to get it working properly.

"My mind reverts to a matter of very funny publicity gotten up here in Dallas by what is known as the Bonehead Club. This club is always undertaking fantastic jobs and it creates a lot of fun among our people. One undertaking they started was to build an office building in downtown Dallas. They announced very solemnly that they had no ground with which to start and no money but they had plans all arranged for a 54-story building, starting at the top floor and working down. That, to me, is a pretty good example of the undertaking that is now going on.

"Of course, our exhibitor group is very dissatisfied; first, because the exhibitors for the most part have gotten little if any financial benefit out of the big job that COMPO did in the tax fight. Added to that there is the fact that COMPO had a substantial balance in the bank, half of which was subscribed by the exhibitors, and the veto power of certain members of COMPO prevented that money or part of it from being used in the desperate fight for exhibition against Toll:TV.

"Statements have been made in the trade papers and we hear of many such statements from the film salesmen who have just conducted the collection of dues for National COMPO that National COMPO is contemplating another campaign to remove the balance of the admission tax. In my belief that hasn't a chance of success. The industry had some measure of success in the first tax fight because it was directed at relief for the thousands of small theatres which were closing almost daily. The final issue removed the tax from that group of small theatres and cut in half the tax of those in the upper echelon. These smaller exhibitors, charging 50c or less, represented in my belief well over half of the gross number of theatres in the United States. Certainly that large group is not interested in going all out for relief among the larger theatres. One might say that this is selfish and I grant that, but it's nevertheless inevitable; especially, in view of the fact that even this large group of smaller theatres profited little or none in the resulting battle over a division of the 'spoils.'

"In view of all these matters, the exhibitors in our group (and we feel this includes thousands of others not directly connected) have come to the belief reluctantly that National COMPO either can not or will not accomplish the financial salvation that is necessary for their continued existence."

Although Col. Cole is doubtful about the success of the Audience Awards poll, it should be pointed out that most

of the other Allied units, despite their opposition to the collection of dues, have endorsed the poll and are urging their members to support it and fill out the necessary ballots.

As to Cole's statement that a new tax campaign "hasn't a chance of success," his opinion should carry weight in view of the fact that he was co-chairman of COMPO's tax repeal committee and is therefore qualified to know whether or not a tax repeal campaign at this time might be fruitful.

The big question is whether or not COMPO can survive as an effective all-industry organization in the face of the opposition that has sprung up. The idealistic view, of course, is that COMPO is needed for use in those areas where unified action is possible. But the successful continuation of such an all-industry organization is strongly dependent on the existence of a spirit of mutual understanding and cooperation among the constituent organizations. Unfortunately, there exists today between the film companies and exhibition, as well as between TOA and Allied, an ever-increasing feeling of hostility and mistrust. Regardless of who is right and who is wrong, it makes for an atmosphere that is not conducive to working together for the common good with sincerity and enthusiasm. And the lack of such harmony makes it appear as if COMPO's days are numbered.

REMBUSCH OPPOSES TAX FIGHT

In a statement issued to the trade press last weekend, Trueman T. Rembusch, former National Allied president and National Director of Allied Theatre Owners of Indiana, takes strong exception to the proposal made by Samuel Pinanski that exhibition, through COMPO, wage a new campaign for the complete elimination of the Federal admission tax at the next session of Congress. This is what Rembusch had to say:

"Why plow the field, plant the seed, cultivate the crop and have someone appropriate the harvest? That is exactly what exhibition experienced in winning the 1954 tax repeal fight, for distribution appropriated all the benefits through increased film rentals. I disagree with my good friend Sam Pinanski's suggestion that exhibition should prepare now to fight for total repeal of the admissions tax in the 1956 Congress. I disagree with Sam's suggestion for I know exhibition would not enjoy any benefits accruing from such a fight any more than they enjoy the benefits coming out of the 1954 fight.

"There is a legislative program, however, offering dividends for exhibitors far greater than any coming out of repeal of the admission tax—that is the bringing about of legislation which would impose a maximum ceiling on film rentals of 30%, such ceilings as now exist in many European countries. Under these ceilings European exhibitors not only are prosperous but are free of the economic pressures imposed by distribution on exhibition in the United States.

"Obviously exhibition cannot enter into two legislative endeavors in the next session of Congress. It would be unwise to attempt repeal of the admission tax and enactment of a law placing ceilings on film rentals, for by division of the efforts neither program might succeed. Therefore, a choice must be made between the two courses of legislative action open to exhibition in the 1956 Congress, on the basis of which course promises the most for exhibition. Since distribution would again grab the benefits of any exhibition success in repeal of the admission tax the second course of seeking ceilings of 30% on film rentals is much more attractive and would be much more lucrative for exhibition.

"At the last Allied Board meeting, Julius Gordon, prominent head of the Jefferson Amusement Corporation's circuit of theatres reported on European exhibition under maximum film rental ceilings. Exhibition in Europe is not only happy but enjoying the greatest prosperity in their history. I, therefore, am definitely committed to the seeking of ceilings on film rentals in the 1956 Congress and unalterably opposed to exhibition initiating a new tax fight which, if won, would benefit distribution alone."

HARRISON'S REPORTS

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

5513 Annapolis Story—Derek-Lynn	Apr. 10
5514 High Society—Bowery Boys	Apr. 17
5515 Shot Gun—Hayden-De Carlo	Apr. 24
5516 Las Vegas Shakedown—O'Keefe-Grey	May 15
5517 Skabanga—Documentary	May 29
5518 Lord of the Jungle—Johnny Sheffield	June 12
5519 Finger Man—Lovejoy-Tucker-Castle	June 19
5520 Wichita—McCrea-Miles-Ford (C'Scope)	July 3
5521 Case of the Red Monkey—Conte-Anderson	July 10
5524 Betrayed Women—Matthews-Michaels	July 17
5522 Spy Chasers—Bowery Boys	July 31
5525 The Phenix City Story—Kiley-McIntyre	Aug. 14
5526 Night Freight—Tucker-Britton	Aug. 29
5523 The Warriors—Flynn-Dru (C'Scope)	Sept. 11
5527 The Body Snatchers—McCarthy-Wynter	Sept. 18
5528 Son of Slade—Ericson-Blanchard	Sept. 25
5529 Jail Busters—Bowery Boys	Oct. 2
5530 Time Slip—Nelson-Domergue	Oct. 9
5531 Gun Point—MacMurray-Malone (C'Scope)	Oct. 23

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

1954-55

737 Three for the Show— Grable-Champions (C'Scope)	Apr.
744 Jungle Moon Men—Weissmuller	Apr.
733 The Return of October—reissue	Apr.

724 End of the Affair—Johnson-Kerr	May
728 Tight Spot—Rogers-Robinson	May
743 Seminole Uprising—Montgomery-Booth	May
739 Cell 2445, Death Row—Campbell-Grant	May
738 A Prize of Gold—Widmark-Zetterling	June
742 5 Against the House—Madison-Novak	June
745 The Petty Girl—reissue	June
741 They All Kissed the Bride—reissue.....	June
732 It Came from Beneath the Sea—Tobey-Domergue	July
747 Chicago Syndicate—O'Keefe-Lane	July
746 Creature with the Atom Brain—Denning-Stevens	July
736 The Long Gray Line—Power-O'Hara	Special

(End of 1954-55 Season)

Beginning of 1955-56 Season

801 The Man from Laramie— Stewart-O'Donnell (C'Scope)	Aug.
Bring Your Smile Along—Laine-Brasselle	Aug.
Footsteps in the Fog—Granger-Simmons	Sept.
807 The Night Holds Terror—Kelly-Parks	Sept.
806 Special Delivery—Cotten-Bartok	Sept.
809 The Gun That Won the West— Morgan-Raymond	Sept.
Apache Ambush—Williams-Jaekel	Sept.

Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

5415 Thunder Over Sangoland—Hall-Lord	Apr. 8
5409 The Glass Tomb—John Ireland	Apr. 15
5413 Air Strike—Denning-Jean	May 6
5414 Phantom of the Jungle—Hall-Gwynne	May 20
5418 King Dinosaur—Bryant-Curtis	June 17
5416 The Lonesome Trail—Morris-Agar	July 1
5421 Simba—Dick Bogarde	Sept. 9

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

523 Bedeviled—Baxter-Forrest	Apr.
522 Glass Slipper—Wilding-Caron	Apr.
525 The Prodigal—Turner-Purdom (C'Scope)	May
526 The Marauders—Duryea-Richards	May
524 Camille—reissue	May
527 Love Me or Leave Me—Day-Cagney (C'Scope)	June
528 Moonfleet—Granger-Lindfors (C'Scope)	June
529 Interrupted Melody—Ford-Parker (C'Scope)	July
531 The Cobweb—Bacall-Widmark-Boyer (C'Scope)	July
530 Wizard of Oz—reissue	July
532 The King's Thief— Purdom-Blythe-Niven (C'Scope)	Aug.
The Scarlet Coat— Wilde-Wilding-Francis (C'Scope)	Aug.
It's Always Fair Weather— Kelly-Dailey (C'Scope)	Sept.
Svengali—Hildegard Neff	Sept.
The Bar Sinister— Richards-Gwenn-Jagger (C'Scope)	Sept.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5406 Mambo—Winters-Mangano-Gassman	Apr.
5410 Run for Cover—Cagney-Derek-Lindfors	Apr.
5411 Hell's Island—Payne-Murphy	June
5412 The Far Horizons—MacMurray-Heston-Reed	June
5425 Strategic Air Command—Stewart-Allyson	July
5413 The Seven Little Foys—Bob Hope	July
5414 We're No Angels—Bogart-Bennett	Aug.
5415 You're Never Too Young—Martin & Lewis	Aug.

(End of 1954-55 Season)

Beginning of 1955-56 Season

5501 The Girl Rush—Russell-Lamas	Sept.
5502 To Catch a Thief—Grant-Kelly	Sept.
5503 Ulysses—Douglas-Mangano	Sept.

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

1954-55

- 511 Rage at Dawn—Scott-Powers-Tucker Apr.
512 Escape to Burma—Stanwyck-Ryan Apr.
573 The Informer—reissue Apr.
574 Berlin Express—reissue Apr.
575 Bringing Up Baby—reissue May
510 Quest for the Lost City—Documentary May
576 I Remember Mama—reissue May
513 Son of Sinbad—Robertson-Forrest (SuperScope) June
577 The Big Street—reissue June
514 Wakamba—Documentary June
515 Pearl of the South Pacific—
Mayo-Morgan (SuperScope) June
516 Bengazi—Conte-McLaglen (SuperScope) Sept.

(End of 1954-55 Season)

Beginning of 1955-56 Season

- 602 Tennessee's Partner—
Payne-Reagan-Fleming (SuperScope) Sept.
601 The Treasure of Pancho Villa—
Winter-Calhoun (SuperScope) Oct.
The Brave One—Ray-Rivera (C'Scope)
(formerly "The Boy and the Bull") not set
Jet Pilot—Wayne-Leigh not set

Republic Features

(1740 Broadway, New York 19, N. Y.)

- 5405 The Eternal Sea—Hayden-Smith May 5
5404 Sante Fe Passage—Payne-Cameron-Domergue May 12
5434 I Cover the Underworld—McClory-Jordan .. May 15
5435 Don Juan's Night of Love—Foreign cast. May 26
5436 City of Shadows—McLaglen-Crawley June 2
5406 The Road to Denver—Payne-Freeman June 16
5437 Double Jeopardy—Rod Cameron June 23
Lay That Rifle Down—Canova-Lowery July 7
The Green Bhudda—Morris-Germaine July 9
Mystery of the Black Jungle—Barker-Maxwell July 14
Cross Channel—Morris-Furneaux July 22
Headline Hunters—Cameron-Bishop July 29
5407 The Last Command—Hayden-Carlson Aug. 3
Twinkle in God's Eye—Rooney-Grey Aug. 10
5408 The Divided Heart—Borchers-Mitchell Aug. 11
Flame of the Island—DeCarlo-Scott-Duff .. Aug. 19
Secret Venture—Taylor-Hylton Aug. 26
A Man Alone—Milland-Murphy Sept.
Fighting Chance—Cameron-Cooper Sept.
Jaguar—Sabu-Chiquita-MacLane Sept.
Magic Fire—DeCarlo-Thompson-Gam not set

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 511-6 Angela—O'Keefe-Lane Apr.
509-0 A Man Called Peter—Peters-Todd (C'Scope) . Apr.
510-8 Violent Saturday—Mature-Sydney (C'Scope) . Apr.
508-2 The Adventures of Sadie—Collins-Moore ... May
512-4 The Living Swamp—Documentary (C'Scope) . May
515-7 Daddy Long Legs—Astaire-Caron (C'Scope) . May
543-9 Call Northside 777—reissue May
544-7 Where the Sidewalk Ends—reissue May
504-1 That Lady—DeHaviland-Roland (C'Scope) ... May
513-2 Magnificent Matador—
O'Hara-Quinn (C'Scope) June
514-0 Soldier of Fortune—
Gable-Hayward (C'Scope) June
517-3 The Seven Year Itch—
Monroe-Ewall (C'Scope) June
516-5 House of Bamboo—Stack-Ryan (C'Scope) July
512-4 The Living Swamp—Featurette (C'Scope) July
506-6 A Life in the Balance—Montalban-Bancroft .. July
518-1 How to Be Very, Very Popular—
Gable-North (C'Scope) July
520-7 The Left Hand of God—
Bogart-Tierney (C'Scope) Sept.
519-9 The Virgin Queen—Davis-Todd (C'Scope) .. Aug.
Love Is a Many Splendored Thing—
Haolden-Jones (C'Scope) Aug.
Seven Cities of Gold—Egan-Rennie (C'Scope) . Sept.
The Girl in the Red Velvet Swing—
Milland-Collins-Granger (C'Scope) Oct.
The View from Pompey's Head—
Egan-Wynter-Mitchell (C'Scope) Nov.
The Tall Men—Gable-Russell (C'Scope) ... Special

United Artists Features

(729 Seventh Ave., New York 19, N.Y.)

- The Purple Plain—Gregory Peck Apr.
A Bullet for Joey—Robinson-Raft-Totter Apr.
Lilacs in the Spring—Flynn-Neagle Apr.
The Tiger and the Flame—All-Indian cast May
Kiss Me Deadly—Meeker-Stewart-Dekker May
Robbers' Roost—Montgomery-Findley May
Top of the World—Robertson-Lovejoy-Keyes May
The Big Bluff—Bromfield-Vickers June
The Sea Shall Not Have Them—British cast June
Break to Freedom—British cast
(formerly "Albert, R. N.") June
Summertime—Hepburn-Brazzi June
Othello—Orson Welles June
Not As a Stranger—Mitchum-DeHaviland July
The Man Who Loved Redheads—British cast July
Shadow of the Eagle—Greene-Cortesa July
The Kentuckian—Lancaster-Lynn (C'Scope) Aug.
The Night of the Hunter—Mitchum-Winters Aug.
The Naked Street—Granger-Quinn-Bancroft Sept.
Desert Sands—Meeker-English (SuperScope) Sept.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

- 517 Chief Crazy Horse—Mature-Ball (C'Scope) Apr.
518 Chief Crazy Horse—(standard) Apr.
521 Revenge of the Creature—Agar-Nelson (3D) .. May
522 Revenge of the Creature (2D) May
523 Cult of the Cobra—Domergue-Long May
524 The Looters—Calhoun-Adams May
525 The Man from Bitter Ridge—Barker-Cordey June
526 Abbott & Costello Meet the Mummy June
527 This Island Earth—Reason-Domergue June
528 FoxFire—Chandler-Russell-Duryea July
529 Ain't Misbehavin'—Calhoun-Laurie-Carson July
530 The Purple Mask—Curtis-Miller (C'Scope) July
531 The Purple Mask—(2D) July
532 One Desire—Baxter-Hudson-Adams Aug.
533 Private War of Major Benson—Heston-Adams .. Aug.
534 Francis in the Navy—O'Connor-Hyer Aug.
535 The Shrike—Ferrer-Allyson Sept.
536 Female on the Beach—Crawford-Chandler Sept.
538 Kiss of Fire—Palance-Rush Oct.
539 To Hell and Back—Murphy (C'Scope) Oct.
540 To Hell and Back—(2D) Oct.
537 The Naked Dawn—Kennedy-St. John Nov.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

- 414 East of Eden—Harris-Dean-Massey (C'Scope) Apr. 9
415 Strange Lady in Town—
Garson-Andrews (C'Scope) Apr. 30
410 Jump Into Hell—Sernas-Kaszner May 14
416 The Sea Chase—Wayne-Turner (C'Scope) .. June 4
417 Tall Man Riding—Scott-Malone-Castle June 18
419 Land of the Pharaohs—
Hawkins-Collins (C'Scope) July 2
420 The Dam Busters—Todd-Redgrave July 16
418 Mister Roberts—
Fonda-Cagney-Powell (C'Scope) July 30
421 Pete Kelly's Blues—
Webb-Lee-O'Brien (C'Scope) Aug. 27
501 The McConnell Story—
Ladd-Allyson (C'Scope) Sept. 3
Blood Alley—Wayne-Bacall (C'Scope) Oct. 1
Illegal—Robinson-Foch Oct. 15
Rebel Without a Cause—
Dean-Wood (C'Scope) Oct. 29

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

1954-55

- 7858 Hollywood Plays Golf—
Screen Snapshots (9 m.) May 5
7612 Mother Hubba-Hubba Hubbard—
Favorite (reissue) (6 m.) May 12
7808 Barking Champs—Sports (9 m.) May 12
7504 Baby Boogie—UPA Cartoon (6 m.) May 19
7703 Magoo Express—Mr. Magoo (6½ m.) May 19
7613 Kukunuts—Favorite (reissue) (6½ m.) ... June 2
7555 Candid Microphone No. 2 (11 m.) June 2
7809 Sun Play—Sports (9 m.) June 2
7956 Ray Eberle & His Orchestra—
Thrills of Music (reissue) (10½ m.) June 9

7859 Hollywood Beauty—
Screen Snapshots (11 m.) June 16
7704 Madcap Magoo—Mr. Magoo (6 m.) June 23
7614 Scary Crows—Favorite (reissue) (8 m.) June 23
7615 Little Rover—Favorite (reissue) (9 m.) July 14
7860 Hollywood Mothers—
Screen Snapshots (10 m.) July 14
7810 Danish Gym Dandies—Sports (9 m.) July 14
7951 Louis Prima & Orch.—
Thrills of Music (Reissue) (10 m.) Sept. 22

(End of 1954-55 Season)

Beginning of 1955-56 Season

8601 Tooth or Consequence—
Favorite (reissue) (6½ m.) Sept. 1
8501 Christopher Crumpet's Playmate—
UPA Cartoon (6½ m.) Sept. 8
8551 Candid Microphone No. 3 (11 m.) Sept. 15
8851 The Great Al Jolson—Screen Snapshots ... Sept. 22

Columbia—Two Reels

1954-55

7415 One Spooky Night—Andy Clyde Apr. 28
7415 Scratch-Scratch-Scratch—
Andy Clyde (16½ m.) Apr. 28
7426 Hiss and Yell—Favorite (reissue) (18 m.) .. May 5
7408 Stone Age Romeos—Stooges (16 m.) June 2
7160 Adventures of Captain Africa—
serial (15 ep.) June 9
7416 Nobody's Home—Quillan-Vernon (16½ m.) .. June 9
7436 Training for Trouble—
Favorite (reissue) (15½) June 16

(End of 1954-55 Season)

Beginning of 1955-56 Season

8401 Wham-Bam-Slam!—Stooges (16 m.) Sept. 1
8421 Honeymoon Blues—
Favorite (reissue) (17 m.) Sept. 8
8411 One Spooky Night—Andy Clyde (16 m.) .. Sept. 15
8120 The Sea Hound—Serial (15 ep.) Sept. 22

Metro-Goldwyn-Mayer—One Reel

1954-55

S-657 Global Quiz—Pete Smith (10 m.) May 14
W-633 Touche Pussy Cat—Cartoon (2D) (7 m.) .. May 21
W-635 Southbound Duckling—
Cartoon (2D) (7 m.) June 25
W-637 Pup On a Picnic—Cartoon (2D) (7 m.) .. July 22

(End of 1954-55 Season)

Beginning of 1955-56 Season

W-741 Designs on Jerry—Cartoon (7 m.) Sept. 2
C-731 Tom and Cherie—C'Scope Cartoon (7 m.) .. Sept. 9
W-761 The Invisible Mouse—
Cartoon (reissue) (7 m.) Sept. 16
B-721 How To Sleep—
Rob't Benchley (reissue) (11 m.) Sept. 23
W-742 The First Bad Man—Cartoon (7 m.) Sept. 30
P-771 That Mothers Might Live—
Passing Parade (10 m.) Oct. 7
W-743 Smarty Cat—Cartoon (7 m.) Oct. 14
W-762 King-Size Canary—
Cartoon (reissue) (7 m.) Oct. 21
W-744 Deputy Droopy—Cartoon (7 m.) Oct. 28
B-722 A Night At the Movies—
Benchley (reissue) (7 m.) Nov. 4
W-745 Pecos Pest—Cartoon (7 m.) Nov. 11
W-763 Kitty Foiled—Cartoon (reissue) (7 m.) .. Nov. 18
W-746 Cellbound—Cartoon (7 m.) Nov. 25
W-764 What Price Fleadom—
Cartoon (reissue) (7 m.) Dec. 2
P-772 The Story of Dr. Jenner—
Passing Parade (10 m.) Dec. 9
W-765 The Truce Hurts—
Cartoon (reissue) (8 m.) Dec. 16
C-732 Good Will to Men—
C'Scope Cartoon (8 m.) Dec. 23
W-766 Old Rockin' Chair Tom—
Cartoon (reissue) (7 m.) Dec. 30

Paramount—One Reel

R14-8 Tumbling Jamboree—Spotlight (9 m.) .. May 13
E14-6 Beaus Will Be Beaus—Popeye (6 m.) May 20
K14-4 Five Hundred Horses—
Pacemaker (10 m.) May 20
B14-5 Spooking With a Brogue—Casper (7 m.) .. May 27
E14-7 Gift of Gag—Popeye (6 m.) May 27
K14-5 Florida Aflame—Pacemaker (9 m.) June 3
P14-5 News Hound—Noveltoon (6 m.) June 10
R14-9 High Score Bowling—Spotlight June 10
K14-6 Walk in the Deep—Pacemaker (10 m.) .. June 17
R14-10 San Fernando Saddle Champs—Spotlight .. July 1
P14-6 Poop Goes the Weasel—Noveltoon July 8
B14-6 Bull Fright—Casper July 15

Paramount—Two Reels

V14-2 VistaVision Visits Mexico—
Special (17 m.) Apr. 29
V14-3 VistaVision Visits the Sun Trails—
Special (16 m.) May 27

RKO—One Reel

1954-55

54310 Everglades Posse—Sportscope (8 m.) May 13
54109 Pedro—Disney (reissue) (8 m.) May 13
54210 Staff of Life—Screenliner (8 m.) May 27
54110 El Gaucho Goofy—Disney (reissue) (8 m.) .. June 10
54311 Downhill Yachts—Sportscope (8 m.) June 10
54211 Rest Assured—Screenliner (8 m.) June 24
54111 Aquarela do Brasil—
Disney (reissue) (8 m.) June 24
54312 Bowling Boom—Sportscope (8 m.) July 8
54212 Safety Is Their Business—Screenliner (8) .. July 22
54313 Tanbark and Turf—Sportscope (8 m.) Aug. 5
54213 Film Fun—Screenliner (9 m.) Aug. 19
54113 Bearly Asleep—Disney (C'Scope) (7 m.) .. Aug. 19
54114 Bezy Bear—Disney (C'Scope) (7 m.) Sept. 2
54115 Up a Tree—Disney (7 m.) Sept. 23

(More to come)

Beginning of 1955-56 Season

64301 Game Warden—Sportscope Sept. 2
64302 Gym College—Sportscope Sept. 30
64201 Gold—Screenliner (10¼ m.) Sept. 16
64202 Black Cats and Broomsticks—Screenliner .. Oct. 14

RKO—Two Reels

1954-55

53106 Finders Keepers—Special (15½ m.) Apr. 1
53801 Basketball Highlights—Special (15 m.) ... Apr. 15
52901 Operation Icecap—Special (19 m.) May 6

(End of 1954-55 Season)

Beginning of 1955-56 Season

63101 The Future is Now—Special (15 m.) Sept. 9

Republic—One Reel

5388 Venezuela—This World of Ours (9 m.) .. Mar. 1

Republic—Two Reels

5485 King of the Carnival—Serial (13 ep.) June 27
5486 Dick Tracy's G-Men—
Serial (15 ep.) (reissue) Sept. 19
Zorro's Black Whip—
Serial (13 ep.) (reissue) not set

Twentieth Century-Fox—One Reel

5508-7 The Two Headed Giant—
Terrytoon (reissue) (7 m.) Apr.
5509-5 No Sleep for Percy (Little Roquefort)—
Terrytoon (7 m.) Apr.
5531-9 Igloo for Two (Willic the Walrus)—
Terrytoon (C'Scope) (7 m.) May
3501-4 Topsy Turvy Thrills—Sport (8 m.) June
6501-1 Man vs. Nature—See It Happen (9 m.) ... June
5532-7 Good Deed Daly—
Terrytoon (C'Scope) (7 m.) July
5533-5 Bird Symphony—Terrytoon (C'Scope) Aug.
5534-3 The Little Red Hen—Terrytoon (C'Scope) .. Aug.
5510-3 Phony News Flashes—Terrytoon (7 m.) ... Aug.
5511-1 Foxed by a Fox—Terrytoon (7 m.) Aug.
5512-9 The Last Mouse of Hamelin—Terrytoon ... Aug.

Twentieth Century-Fox—C'Scope Reels

7506-9	Land of the Nile—C'Scope (9 m.)	Apr.
7508-5	Isles of Lore—C'Scope (10 m.)	Apr.
7509-3	Punts and Stunts—C'Scope (9 m.)	May
7512-7	Children of the Sun—C'Scope (7 m.)	May
7511-9	Colorado Holiday—C'Scope (9 m.)	May
7514-3	Sorcerer's Apprentice—C'Scope (13 m.)	May
7517-6	Volcanic Violence—C'Scope (9 m.)	June
7507-7	Tears of the Moon—C'Scope (10 m.)	June
7515-0	Naughty Mermaids—C'Scope (7 m.)	July
7516-8	Winter Jamboree—C'Scope (10 m.)	July
7519-2	Survival City—C'Scope (10 m.)	Aug.
7518-4	That Others May Live—C'Scope (10 m.)	Aug.
7520-0	Gods of the Road—C'Scope	Aug.
7521-8	Desert Fantasy—C'Scope	Aug.
7513-5	Clear the Bridge—C'Scope	Aug.

Universal—One Reel

1383	White Magic—Color Parade (9 m.)	Apr. 25
1354	Kitty Konkert—Cartune (reissue) (7 m.)	May 30
1327	Sh-h-h-h—Cartune (6 m.)	June 6
1344	Modern Minute Men—Variety View (9 m.)	June 13
1355	Pixie Picnic—Cartune (reissue) (6 m.)	June 27
1328	Bedtime Bedlam—Cartune (6 m.)	July 4
1385	King Salmon—Color Parade (9 m.)	July 11
1356	Whacky Bye Baby—Cartune (reissue) (6 m.)	July 25
1329	Paw's Night Out—Cartune (6 m.)	Aug. 1
1386	Swing High-Swing Low— Color Parade (9 m.)	Aug. 1
1330	Flea for Two—Cartune (6 m.)	Aug. 29
1331	Square Shooting Square—Cartune (6 m.)	Sept. 26

Universal—Two Reels

1306	Strictly Informal—Musical (16 m.)	Apr. 11
1307	Girl Time—Musical (16 m.)	May 16
1302	The King's Secret—Special (16 m.)	May 30
1308	Webb Pierce and His Wanderin' Boys— Musical (16 m.)	June 20
1309	Roundup of Rhythm—Musical (16 m.)	July 18
1310	Eddie Howard & Orch.—Musical (14 m.)	Aug. 22

Vitaphone—One Reel

1954-55

2727	Hare Brush—Bugs Bunny (7 m.)	May 7
2405	So You Want To Be On a Jury— Joe McDoakes (10 m.)	May 7
2717	Past Performance—Merrie Melody (7 m.)	May 21
2507	Riviera Revelries—Sports Parade (10 m.)	May 21
2310	Hop, Look and Listen— Hit Parade (reissue) (7 m.)	June 4
2718	Tweety's Circus—Merrie Melody (7 m.)	June 4
2805	U.S. Service Bands— Melody Master (reissue) (10 m.)	June 11
2728	Rabbit Rampage—Bugs Bunny (7 m.)	June 11
2606	Some of the Greatest—Variety (10 m.)	June 18
2311	Tweety Pie—Hit Parade (reissue) (7 m.)	June 25
2719	Lumber Jerks—Merrie Melody (7 m.)	June 25
2509	Italian Holiday—Sports Parade (10 m.)	July 9
2729	This Is a Life?—Bugs Bunny (7 m.)	July 9
2312	Goofy Gophers—Hit Parade (reissue) (7 m.)	July 23
2720	Double or Mutton—Merrie Melody (7 m.)	July 23
2607	Gadgets Galore—Variety (10 m.)	July 30
2510	Aqua Queens—Sports Parade (10 m.)	Aug. 6
2721	Jumpin' Jupiter—Merrie Melody (7 m.)	Aug. 6
2313	What's Brewin' Bruin— Hit Parade (reissue) (7 m.)	Aug. 20
2722	A Kiddie's Kitty—Merrie Melody (7 m.)	Aug. 20
2406	So You Want a Model Railroad— Joe McDoakes (10 m.)	Aug. 27
2730	Hyde and Hare—Bugs Bunny (7 m.)	Aug. 27

(End of 1954-55 Season)

Beginning of 1955-56 Season

3220	Journey To Sea—C'Scope Special	Sept. 1
3222	Ski Valley—C'Scope Special	Sept. 1
3701	Dime to Retire—Looney Tune (7 m.)	Sept. 3
3801	Jan Savitt and His Band— Melody Master (reissue)	Sept. 3
3301	Doggone Cats— Blue Ribbon (reissue) (7 m.)	Sept. 10
3702	Speedy Gonzales—Merrie Melody (7 m.)	Sept. 17
3601	An Adventure to Remember—Special (9 m.)	Oct. 1
3723	Knight-Mare Hare—Bugs Bunny (7 m.)	Oct. 1
3703	Two Scents Worth—Merrie Melody (7 m.)	Oct. 15
3501	Picturesque Portugal— Sports Parade (100 m.)	Oct. 15
3302	The Rattled Rooster— Blue Ribbon (reissue) (7 m.)	Oct. 22

3802	Artie Shaw & His Orch.— Melody Master (reissue) (10 m.)	Oct. 22
3704	Red Riding Hoodwinked— Looney Tune (7 m.)	Oct. 29
3401	So You Want To Be a Vice-President— Joe McDoakes (10 m.)	Oct. 29
3303	Fair and Wormer— Blue Ribbon (reissue) (7 m.)	Nov. 5
3724	Roam Legion-Hare—Bugs Bunny (7 m.)	Nov. 12
3602	Shark Hunting—Special (9 m.)	Nov. 12
3705	Heir Conditioned—Elmer (7 m.)	Nov. 26
3304	Mousemerized Cat— Blue Ribbon (reissue) (7 m.)	Nov. 26
3706	Guided Muscle—Looney Tune (7 m.)	Dec. 10
3502	Fish Is Where You Find Them— Sports Parade (10 m.)	Dec. 10
3707	Pappy's Puppy—Looney Tune (7 m.)	Dec. 17
3402	So You Want To Be a Policeman— Joe McDoakes (10 m.)	Dec. 17
3305	The Foghorn Leghorn— Blue Ribbon (reissue) (7 m.)	Dec. 24
3603	Faster and Faster—Special (9 m.)	Dec. 24
3708	One Froggy Night—Cartoon (7 m.)	Dec. 31
3803	Ozzie Nelson & His Orch.— Melody Master (reissue) (10 Om.)	Dec. 31

Vitaphone—Two Reels

1954-55

2008	Old Hickory—Special (17 m.) (reissue)	Apr. 9
2105	At the Stroke of Twelve— Featurette (20 m.) (reissue)	May 14
2010	Wave of the Flag—Special (19 m.)	May 28
2011	The Adv. of Alexander Selkirk— Special (17 m.)	June 18
2106	The Glory Around Us—Featurette (20 m.)	July 2
2010	Uranium Fever—Special	July 16
2009	Festival Days—Special	Aug. 13

(End of 1954-55 Season)

Beginning of 1955-56 Season

3211	Journey To Sea—C'Scope Special	Sept. 1
3101	Small Town Idol—Featurette (reissue)	Sept. 24
3001	Movieland Magic—Special (reissue)	Oct. 8
3002	The Golden Tomorrow—Special	Nov. 5
3102	It Happened to You—Featurette	Nov. 19
3003	Behind the Big Top—Special (reissue)	Dec. 3

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

302	Wed. (E)	Aug. 17	9	Wed. (O)	Sept. 7
303	Mon. (O)	Aug. 22	10	Mon. (E)	Sept. 12
(End of 1954-55 Season)			11	Wed. (O)	Sept. 14
			12	Mon. (E)	Sept. 19

1955-56

200	Wed. (E)	Aug. 24	13	Wed. (O)	Sept. 21
201	Mon. (O)	Aug. 29	14	Mon. (E)	Sept. 26
202	Wed. (E)	Aug. 31	15	Wed. (O)	Sept. 28
203	Mon. (O)	Sept. 5	16	Mon. (E)	Oct. 3

Fox Movietone

204	Wed. (E)	Sept. 7	69	Friday (O)	Aug. 19
205	Mon. (O)	Sept. 12	70	Tues. (E)	Aug. 23
206	Wed. (E)	Sept. 14	71	Friday (O)	Aug. 26
207	Mon. (O)	Sept. 19	72	Tues. (E)	Aug. 30
208	Wed. (E)	Sept. 21	73	Friday (O)	Sept. 2
209	Mon. (O)	Sept. 26	74	Tues. (E)	Sept. 6
210	Wed. (E)	Sept. 28	75	Friday (O)	Sept. 9
211	Mon. (O)	Oct. 3	76	Tues. (E)	Sept. 13
			77	Friday (O)	Sept. 16
			78	Tues. (E)	Sept. 20
			79	Friday (O)	Sept. 23
			80	Tues. (E)	Sept. 27
			81	Friday (O)	Sept. 30
			82	Tues. (E)	Oct. 4

Universal News

2	Sat. (E)	Aug. 20	700	Thurs. (E)	Aug. 18
3	Wed. (O)	Aug. 24	701	Tues. (O)	Aug. 23
4	Sat. (E)	Aug. 27	702	Thurs. (E)	Aug. 25
5	Wed. (O)	Aug. 31	703	Tues. (O)	Aug. 30
6	Sat. (E)	Sept. 3	704	Thurs. (E)	Sept. 1
7	Wed. (O)	Sept. 7	705	Tues. (O)	Sept. 6
8	Sat. (E)	Sept. 10	706	Thurs. (E)	Sept. 8
9	Wed. (O)	Sept. 14	707	Tues. (O)	Sept. 13
10	Sat. (E)	Sept. 17	708	Thurs. (E)	Sept. 15
11	Wed. (O)	Sept. 21	709	Tues. (O)	Sept. 20
12	Sat. (E)	Sept. 24	710	Thurs. (E)	Sept. 22
13	Wed. (O)	Sept. 28	711	Tues. (O)	Sept. 27
14	Sat. (E)	Sept. 31	712	Thurs. (E)	Sept. 29
			713	Tues. (O)	Oct. 4

Warner Pathe News

3	Wed. (O)	Aug. 17
4	Mon. (E)	Aug. 22
5	Wed. (O)	Aug. 24
6	Mon. (E)	Aug. 29
7	Wed. (O)	Aug. 31
8	Mon. (E)	Sept. 5

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SATURDAY, AUGUST 27, 1955

No. 35

SHOR DEFENDS ALLIED STAND AND QUESTIONS TOA SINCERITY

Rube Shor, president of National Allied, has released for publication the following letter, dated August 18, sent to E. D. Martin, president of the Theatre Owners of America:

"I am glad to inform my friends that I am again at work, although I am restricted to two hours activity a day for the time being. My associates in the Allied-TOA Joint Committee may have sensed that I was in poor physical condition while negotiating with the film companies and occasionally in severe pain. However, I was at all times mentally alert and I have a clear recollection of all that occurred in those meetings, as well as in the conferences of the Joint Committee. Having all the details in mind, I was astounded, to say the least, by statements recently attributed to you and your associates in TOA by the trade papers, concerning the action taken by Allied's Board of Directors.

"You and your associates were, of course, familiar with Allied's policies and program as set forth in the Emergency Defense Resolution before its Joint Committee held its first meeting in Chicago. The purpose of that meeting, as reflected by the communications between our respective predecessors in office, was to consider to what extent TOA could contribute to the success of that program. You, all of you, knew that that program included an appeal to Congress in the event that the film companies did not grant the necessary relief. An Allied Committee, during the preceding summer, had visited the film companies and secured promises of relief which the Board deemed to be inadequate.

"Nevertheless, the Allied representatives agreed to go along with Alfred Starr's proposal that the Joint Committee visit the film companies in hopes that this display of exhibitor unity would impress the film executives. Meantime, legislative activities of the kind contemplated by the Emergency Defense Resolution was suspended as Allied could not at the same time seek by peaceful negotiation and by congressional action. But as you well know, the Allied representatives did not abandon the legislative program, nor could they have done so, since it was part of the larger program adopted by the Board. And certainly nothing was said that would justify you or your associates in thinking that this program would remain indefinitely in suspension in case the New York negotiations proved fruitless or unsubstantial.

"As you probably know, I was prevented by illness from attending the Board Meeting in Washington, but I did send the Board a message in which I recommended dismissal of the EDC sub-committee (consisting of our representatives in the Joint Committee), on the ground that, having called upon all the companies, its mission was fulfilled. I also called the Board's attention to such improvements in market conditions as I had experienced following the negotiations, which, however, were very slight. The Board's action in dismissing the sub-committee was unanimous, and, since that action was taken on my recommendation, I naturally think the Board acted wisely.

"To be brutally frank, I do not think the Joint Committee accomplished any more (if as much) than was gained by the Allied Committee a year ago. It all adds up to temporary relief for only smallest exhibitors, by some of the companies, without formal commitments, so that the vague promises

can be easily broken. As TOA had not heretofore been active in regard to film rentals, we informed you of our previous experiences. My associates and I gained the clear impression that the TOA representatives as individuals, if not in their representative capacity, were in agreement that government regulation should be tried as a last resort. We also discussed other measures in case the negotiations failed. And as you know, the ink was scarcely dry on the Joint Committee's report when Warner Brothers and United Artists put a 'must' 50% tag on 'Mister Roberts' and 'Not As a Stranger.'

"Twentieth Century-Fox, in my opinion, is the company most to blame for the breakdown of the negotiations. You no doubt recall the conference with Spyros Skouras as well as I do. He promised us virtually everything we asked for and he gave Al Lichtman credit for his company's willingness to arbitrate film rentals up to \$100.00. He criticized us for not being prepared and expressed surprise that we did not ask for more. This criticism he repeated in a public statement saying that our 'cause was stronger than our case.' And he assured us that in a very short time he would announce 20th Century's new policies in the trade press. Meantime, he asked us to keep secret his oral commitments until he could clear the details with Lichtman.

"As you know, we kept our word, but did Skouras? I contacted Gehring twice before Allied's Board meeting and pleaded with him to see to it that the promised statement was issued prior to that meeting. It was desirable that that be done, not merely to reassure the Directors, but especially for its effect on the other companies. I am informed that Wilbur Snaper also contacted Gehring on the same subject. While I am disappointed that Skouras did not keep his word, I realize now that history was merely repeating itself. If you followed up the proceedings before the U. S. Senate Small Business Committee, you will recall Mr. Myers' well documented testimony that Allied was lured into the arbitration negotiations in 1952 by Skouras' assurance that he favored and would support arbitration of film rentals.

"This brings to mind the statements in regard to arbitration recently attributed to your association. They seem to imply that TOA is going ahead with an arbitration system that does not provide for arbitration of film rentals or selling policies. This is entirely out of line with statements which you made to us and to the trade papers at the time of our joint meetings.

"Alfred Starr fathered the statement that 'desperate men sometimes do desperate things' and this was generally interpreted to mean that, if substantial relief was not forthcoming, TOA would join Allied in seeking legislative action. In view of statements recently attributed to Mr. Starr, I am beginning to wonder what he did mean. Allied, of course, adheres to the program set forth in its Emergency Defense Resolution. So far as we are concerned, that program can no longer be shelved in favor of a hat-in-hand procedure. However, we do not agree that, in Mr. Starr's lurid phrase, we are 'desperate men.' Rather we are 'determined men'—determined not to be again diverted from our course by hollow promises which signify nothing.

"Before closing I feel that I must comment on your derogatory remarks concerning Allied's prospective appeal for

(Continued on back page)

**"Kiss of Fire" with Jack Palance,
Barbara Rush and Rex Reason**
(Univ.-Int'l, October; time, 87 min.)

A routine Technicolor costume melodrama that does not rise above the level of ordinary program fare. Set in the 17th Century, and centering around the adventures of a heiress to the Spanish throne as she and her party head homeward through Indian-infested New Mexico, guided by a rugged ex-soldier of Spain, its story of romance and intrigue is not only made up of familiar ingredients but as presented is difficult to follow. Moreover, it is given more to talk than to action. The slow pace, the excessive dialogue, the lack of appreciable excitement and the fact that the stereotyped characterizations seldom come to life, make for a picture that is more tedious than entertaining. Neither Jack Palance, as the rugged ex-soldier, nor Barbara Rush, as the granddaughter of the dying King of Spain, seem suitably cast; their acting is so-so, and the same may be said of the other players. The color photography is good, but most of it is in a low key:—

Barbara, granddaughter of Phillip III of Spain, lives in Santa Fe, New Mexico. When word comes that Phillip is dying, Barbara, as heiress to the throne, makes arrangements to go to Monterey to board a ship for Spain. Rex Reason, her protector and would-be suitor, engages Palance to guide them across the Indian-infested territory. Among the others in the party are Martha Hyer, Barbara's cousin, and Leslie Bradley and Henry Roland, who were secretly in league with the treacherous Viceroy of Spain, who sought to prevent Barbara from ascending the throne. Along the trail, Reason proposes marriage to Barbara but to no avail. Meanwhile Roland breaks away from the party to meet up with a party of soldiers loyal to the Viceroy. In the course of events, Bradley offends the friendly Piute Indians and causes them to go on the warpath. While Palance scouts the danger area ahead, Bradley tries to force Reason and the ladies back to Roland's camp miles behind. Reason kills Bradley in a duel, but his reward is a bitter one when he learns that Barbara had fallen in love with Palance. With the hostile Piutes ahead and Roland's treacherous forces in the rear, Palance hits upon a scheme to set both enemy forces against each other under cover of darkness in order to get Barbara out of the way of danger. Reason, given a key position in the plan, double-crosses Palance and fools Barbara into accompanying him to Monterey, where he secures passage on a French ship and locks Barbara in a stateroom. Infuriated by the deception, Palance pursues Reason and catches up with him on the ship before it sails. He gives him a thorough beating, releases Barbara, and she willingly agrees to remain with him in the New World rather than become the Queen of Spain.

It was produced by Samuel Marx, and directed by Joseph M. Newman, from a screenplay by Franklin Coen and Richard Collins, based on the novel "The Rose and the Flame," by Jonreed Lauritzen.

Unobjectionable morally,

**"Footsteps in the Fog" with Jean Simmons
and Stewart Granger**

(Columbia, September; time, 89½ min.)

Although it has been produced with skill, photographed in Technicolor, and stars two players who are well known to American movie-goers, this British-made crime melodrama is unexciting and only moderately interesting. The action is slow, for it consists mainly of talk. Moreover, the story is gruesome and unpleasant, for it revolves around arsenic poisoning and blackmail. No sympathy is felt for either of the principal characters, for both are unscrupulous; Stewart Granger, as master of the household, murders his wife as well as another innocent woman, and Jean Simmons, as a servant girl, learns of the crime and blackmails him into appointing her his housekeeper over the heads of older and more deserving servants. The ending, which has one of those "poetic justice" angles, is also unpleasant, for it shows Granger taking a dose of poison to incriminate Jean for murdering his wife and attempting to kill him, but he dies from an overdose of the arsenic and Jean is imprisoned

for a crime she did not commit. The story takes place in London during the gaslight era. The color photography is fine:—

Although Granger appears heartbroken over the death of his wealthy wife, Jean, his servant girl, discovers that he had killed her with slow doses of arsenic and uses the information to blackmail him into making her his housekeeper and possibly his mistress. Granger accepts a business partnership with Roland Squire and sees a happy future, especially when Belinda Lee, Squire's daughter, makes it clear that she is in love with him. Jean, jealous, threatens to expose him, and Granger decides to kill her to get her out of the way. Realizing her danger, Jean puts all the facts in a letter and mails it to her sister with instructions to open it only in the case of her death. Granger trails Jean in a fog one night but clubs an innocent woman to death by mistake. In his haste to leave the scene of the crime, Granger drops the stick. He is horrified later when Jean returns home unharmed. Jean, noticing blood on his sleeve, realizes that he had murdered the innocent woman. When the stick is found, Granger is arrested. He is put on trial, but false testimony given by Jean wins him an acquittal. Now realizing that Jean has added power over him, Granger determines to frame her for his wife's murder and for an attempt on his own life. He pretends to be ill and sends Jean to fetch a doctor. Just before the doctor arrives, he drinks what he believes to be a harmless quantity of poison and accuses Jean of having given it to him. The doctor is unable to save him and, when he dies, Jean is led to prison for a crime she had not committed.

It was produced by M. J. Frankovitch and Maxwell Setton, and directed by Arthur Lubin, from a screenplay by Dorothy Reid and Lenore Coffee.

Strictly adult fare.

**"The Bar Sinister" with Jeff Richards,
Edmund Gwenn, Dean Jagger and Wildfire**

(MGM, September; time, 88 min.)

Photographed in CinemaScope and Eastman color, and centering around the rise of a homeless bull terrier from a pit-fighter on the Bowery to national champion of his breed at a swank dog show, "The Bar Sinister" is not only entertaining but also decidedly different from most canine tales that have heretofore been brought to the screen. What makes the picture unusual is that it utilizes an off-screen narration, supposedly spoken by the hero dog, and that the depiction of his varied career ranges from his association with slovenly and brutish Bowery characters of the 1890's to his finding a home with a kindly old groom who works on a millionaire's luxurious estate. Unlike most dog pictures, the suitability of this one for children is questionable in view of the rough scenes on the Bowery and the behavior of the tawdry characters who inhabit the area. Aside from this drawback, the picture offers an entertaining mixture of whimsy, comedy and drama, all of which is enhanced by settings that give an authentic touch to the turn-of-the-century era depicted.

The story opens with Wildfire, a bull terrier of doubtful parentage, "adopted" by Jeff Richards, a work-shy Bowery hoodlum who matches him against all comers in pit-dogfights staged in J. M. Kerrigan's saloon. Richards wins handsome bets on Wildfire's victories, and uses the money to keep Jarma Lewis, his flashy mistress, happy. Richards abandons Wildfire when he loses a fight to a much larger dog, but the dog is taken into custody by Edmund Gwenn, a kindly old groom, who worked for Dean Jagger, a crochety millionaire. Jagger feels antagonistic toward Wildfire, but Sally Fraser, his daughter, takes a liking to him and, against her father's wishes, enters him in a local dog show, where he wins a blue ribbon. Jagger then becomes interested in Wildfire and they become friends. One day, a disgruntled stable-hand kidnaps Wildfire and delivers him to Richards for ransom. Jagger, informed of Wildfire's whereabouts, goes down to the saloon, but instead of paying off Richards he gives him a sound thrashing and repossesses the dog. He then enters Wildfire in the national dog show at Madison Square Garden. There, Wildfire learns that the national

champion is none other than his father, whom he had vowed to kill for deserting his mother. But when Wildfire wins the championship his feelings toward his father soften. As the former champ trots out of the show, he gets into a hassle with some Boxers and Wildfire comes to his defense. This results in a dog free-for-all that wrecks the show. It all ends with Wildfire's parents back together again, and with Wildfire raising his own family after finding a girl-friend on Jagger's estate.

It was produced by Henry Berman, and directed by Herman Hoffman, from a screenplay by John Michael Hayes, based on a story by Richard Harding Davis.

Adult fare.

"It's Always Fair Weather" with Gene Kelly, Dan Dailey and Cyd Charisse

(MGM, September; time, 102 min.)

MGM has come through with an entertainment bonanza in "It's Always Fair Weather," a sparkling, topflight comedy with exceptionally good song-and-dance interludes. Photographed in CinemaScope and Eastman color, it is first-rate "escapist" fare, with Gene Kelly, Dan Dailey, Michael Kidd, Cyd Charisse and Dolores Gray going through their comic, singing and dancing chores in a style that keeps one thoroughly entertained from the opening to the closing scenes. Each of the group and individual production numbers is a highlight. These include the novel song-and-dance routines executed by Kelly, Dailey and Kidd in the opening reels, as three G.I. buddies just returned from the war; an unusual dance routine by Kelly on roller skates; an hilarious "drunk" bit by Dailey, in which he satirizes in song all the clichés used by advertising agencies; and the "Thanks A Lot, But No Thanks" production number with Dolores Gray and a male chorus line. Outstanding among the musical highlights is the highly comical song-and-dance routine staged in the famed Stillman's gym, in which Cyd Charisse cavorts all over the place with a chorus line of clumsy "pugs." The story itself is lightweight, but it serves as a good framework for the musical numbers, has clever dialogue, funny comedy situations and puts over with fine laugh results farcical humor on TV commercials as well as on a TV show of the "This Is Your Life" variety. The production values are lavish, and the photography excellent:—

After celebrating their return to New York in their favorite bar, Kelly, Dailey and Kidd, three World War II buddies, vow that they will always remain friends and make a pact to meet there again in exactly ten years (1955). The intervening years, however, change the trio into strangers. Kelly, who had hoped to become a lawyer, is now a Broadway "sharpie," managing a second-rate boxer. Dailey, who hopes to paint masterpieces, had become a stuffy advertising agency executive in Chicago, where his wife was on the verge of divorcing him. Kidd, who dreamt of becoming the world's finest chef, was now saddled with a family of six and operated a hamburger joint. All three keep their pact at the appointed time, but they feel strange to each other and there is no warmth to their reunion. They lunch at a fashionable restaurant, where each begins to feel resentment against the other two. Their friendship is about to fall apart when they meet up with Paul Moxie, Dailey's boss, and Cyd Charisse, co-ordinator of a successful TV show starring Dolores Gray, who was frantic because a candidate for a "This Is Your Life" type of feature on her show was unavailable. In desperation, Cyd conceives the idea of substituting the three former friends — without their advance knowledge. To make sure that they are brought to the broadcast in time, she attaches herself to Kelly, Moxie takes charge of Dailey, and Dolores assigns herself to Kidd. By the time the broadcast time arrives, Dailey gets drunk and ruins a swank dinner party given by his boss, and Kelly manages to doublecross a group of gangsters who had bribed his fighter to "throw" a match. When the three are finally put on the show, they give Dolores a bad time by frankly admitting that their reunion had been a bust and that they now disliked each other. Meanwhile the gangsters invade the station to even matters with Kelly. This danger to Kelly reawakens the

friendship of Dailey and Kidd, and all three pitch in to subdue the gangsters in full view of the vast television audience. It all ends up with Cyd in Kelly's arms, with Dailey effecting a reconciliation with his wife, and with Kidd happy to return to his family and hamburgers.

It was produced by Arthur Freed, and directed by Gene Kelly and Stanley Donen, from a story and screenplay by Betty Comden and Adolph Green.

Family.

"The Left Hand of God" with Humphrey Bogart, Gene Tierney and Lee J. Cobb

(20th Century-Fox, Sept.; time, 87 min.)

Absorbing and compelling dramatic fare is offered in this film version of William E. Barrett's best-selling novel, which deals with an American adventurer who masquerades as a priest to escape from the service of a Chinese warlord, and who finds it necessary to continue the deception when he becomes a powerful influence for good among the people of a remote and neglected Chinese village. Skillfully produced, directed and acted, and photographed in CinemaScope and DeLuxe color, the story is charged with deep emotional appeal because of the manner in which the bogus priest endears himself to the villagers and of the self-loathing he feels in the realization of the seriousness of his sacrilege in posing as a man of the cloth. Humphrey Bogart does an outstanding job as the pseudo priest who is compelled by circumstances to perform priestly functions, and Gene Tierney is sympathetic as a mission nurse who involuntarily falls in love with him but is ashamed of her feelings because of his clerical garb. An exciting characterization is turned in by Lee J. Cobb as the powerful and arrogant Chinese warlord who seeks to force Bogart back into his service by threatening to destroy the mission and the village. The manner in which Bogart saves his freedom and the village by besting Cobb in a game of dice is rather fanciful, but it is effective. The closing scenes, where Bogart is replaced by a bonafide priest, who in turn asks him to maintain his masquerade until he is gone so as not to disillusion the people to whom he had brought spiritual guidance, are touching. The production values and the color photography are first-rate:—

Captured by Cobb in 1947 after crashing his plane in a remote province in China, Bogart had become Cobb's chief lieutenant. But he had tired of Cobb's brutality in subjugating the people in the area and looting their villages, and had decided to escape when Cobb's men had killed a Catholic priest en route to a mission. Disguising himself as the priest, he makes his way to the mission, where he meets E. G. Marshall, the doctor; Agnes Moorehead, the doctor's wife; and Gene Tierney, his nurse. Trapped by his masquerade into performing priestly functions, Bogart plans ways of continuing his escape without jeopardizing his new-found friends. Meanwhile he falls in love with Gene, and she in turn finds herself strongly attracted to him. He finally writes to the Bishop and reveals the fact that he is an impostor. Shortly thereafter, Cobb traces Bogart to the mission and invades the village with his men. Bogart pacifies the frightened people and sits down to a parley with Cobb, who threatens to destroy both the village and the mission unless Bogart agrees to return as his aide. Bogart offers to gamble five years of loyal service to Cobb against his freedom and the safety of the village and its people. Cobb agrees and loses to Bogart in a roll of the dice. Cobb withdraws from the village and thus makes Bogart more beloved than ever. When the Bishop's representatives arrive, Bogart places himself at their mercy for his sacrilege, but when they learn of the good he had done and of his bravery against the warlord, they promise to intercede with the Bishop in his behalf, and suggest that he continue his impersonation until he leaves the village so as not to disillusion the villagers. Bogart is acclaimed by the people as he departs with a caravan, and Gene, now aware of his true identity, prepares to follow him in the next caravan.

It was produced by Buddy Adler, and directed by Edward Dmytryk, from a screenplay by Alfred Hayes.

Family.

government intervention and the results of such efforts in the past. In our conversations I understood you to be against further acquisitions of theatres by the divorced circuits. If you were sincere in that declaration, then you must favor the decrees that place a curb on such acquisitions. I cannot believe that you favor a return to compulsory block-booking because less than a year ago TOA's general counsel was reported by the trade papers to be seeking evidence of forcing in order to stop the practice. If you seriously oppose those reforms, which we feel have contributed much toward keeping us independent exhibitors in business, I think you should frankly so state, naming each such reform that you would repeal.

"On these issues, everyone knows where Allied stands. Our position is exemplified by the fact that our general counsel, in pursuance of established policy, has protested the enlargement of the divorced circuits and has secured assurances that independent exhibitors menaced by future proposed acquisitions will receive advance warning and be allowed to submit facts and arguments in opposition thereto. Also, he has appeared in opposition to an attempt by the film companies to weaken the treble damage provision of the Clayton Act upon which exhibitors in direct need must rely for the protection of their business and property. Finally, let me assure you that Allied firmly believes in divorcement and cannot be sold on the propaganda that the troubles of the independent exhibitors stem from the divorcement decrees.

"In conclusion, permit me to say that I thoroughly enjoyed my brief association with you and the other members of the Joint Committee. Our differences in policy on industry affairs, to the extent that they exist, should not (and I hope will not) stand in the way of our continued friendship. If the film companies should relent and voluntarily yield the measures of relief which the exhibitors must have, no one will be more pleased than I, but the outlook does not seem bright to me or to my Board and so I must proceed along my appointed path."

Rube Shor's letter to Mr. Martin brings out in the open alleged impressions and understandings between the Allied and TOA representatives on the Joint Committee and, if accurate, they certainly cast doubt on the sincerity of the TOA leaders in working together with Allied to obtain the relief sought by exhibition.

Mr. Martin no doubt will reply to Mr. Shor and in all probability will make his letter public. Until Mr. Martin has his say, HARRISON'S REPORTS deems it proper to withhold editorial comment.

STEREOPHONIC PRINTS

Mr. George J. McFadden, manager of the Rialto Theatre, Renovo, Pa., has sent the following communication to this paper under date of August 19:

"Our theatre is located in a town of approximately 4,000 people. We seat approximately 600 people. It has always been our idea that we should give our patrons the best entertainment possible. Therefore, in April, 1954, we installed CinemaScope with full stereophonic sound. We spent an additional \$4,000 to widen our proscenium to install a 42' screen. We felt with stereophonic sound the larger screen would give us a much better effect. Up until this time we were glad we did. We have one of the best installations in the Pittsburgh territory and our patrons constantly remind us of this fact after visiting theatres on vacation etc.

"However, today I received a rude awakening. Our print on 'Land of the Pharaohs' for exhibition August 21 arrived today in one track optical sound. I immediately called Warner Bros. office in Pittsburgh and was informed that, in the future, this would probably be the only sound available. Their new policy would give them one or two magnetic prints only, for the large first-run houses and then they would be shipped out to another exchange for their key runs. In some instances they felt they would receive no magnetic prints at all.

"I also hear that Metro intends to pursue the same policy. If this is true, then we and hundreds of other exhibitors who

only tried to give their patrons the best in entertainment have spent \$8,000 or \$10,000 for nothing and are really 'suckers.'

"I, for one, informed Warner Bros. that if they could not make a magnetic print available to me that I would pass the picture. Fortunately, we have the only theatre in the community and can get along without one or two companies if we have to do so. But what about those theatres that cannot do so?

"It is time again to stand up on our hind legs and fight. I feel that the distributors have a moral obligation to those of us who invested in order to help this business out of the doldrums. Granted the exchanges need a greater number of optical prints than they now carry. But they should still carry a sufficient number of magnetic prints to service those accounts equipped to use them.

"I am wondering if other exhibitors are having the same trouble!"

By telephone, this paper asked Mr. McFadden where he got his information that MGM intends to limit its magnetic prints and he stated that he was so informed by a Warner salesman. A spokesman at the MGM home office in New York, however, informs us that the company will continue to supply magnetic prints to all who desire them.

As to 20th Century-Fox, Mr. McFadden stated that he has no trouble at all in obtaining stereophonic prints. This paper asked W. C. Gehring, 20th-Fox's executive assistant sales manager, what the future policy of the company will be and he had this to say: "I would like to assure you that 20th Century-Fox has no intention of abandoning magnetic stereophonic release prints. In fact, we are doing everything possible to encourage more and more theatres to make magnetic installations and thus benefit by the superior quality of magnetic sound recording."

This paper communicated also with Warner Bros. relative to Mr. McFadden's complaint and a spokesman for the company confirmed the fact that it is limiting the number of magnetic prints it will supply to exhibitors and admitted that the policy was put in force as an economy measure. He asserted that, though the magnetic prints will be limited in number, it will still be possible for any exhibitor to secure one, but he admitted that, aside from the key-run theatres, most others requesting magnetic prints will have to pass up a picture's availability until such time as a magnetic print could be supplied. He declined to estimate how long the delay might take.

In defense of his company's policy, this spokesman vigorously pointed out that Warner Bros. has no obligation to supply exhibitors with magnetic prints, claiming that it did not at any time either urge or insist that exhibitors install stereophonic equipment.

That statement is, of course, so much bosh, for the record shows that Warner Bros., which prides itself as a pioneer in the development of motion picture innovations, had always urged exhibition to keep up with progress. As proof of it, HARRISON'S REPORTS can quote from several articles that have been written by Jack L. Warner, the company's studio chief, since the introduction of stereophonic sound. Typical of the statements made by Mr. Warner is the following, which is quoted from his concluding remarks in an article titled "1927, Sound—1953, 3D", published in "New Screen Techniques" by the Quigley Publishing Company:

"It is not enough to make a picture as near perfect as possible at the studio, if it is not to be shown under the most ideal circumstances. Whatever progress is made in Hollywood must be matched by like progress in the art of exhibiting motion pictures."

The gist of several articles written by Jack Warner during the past two or three years is that the industry must "never fear progress" and that, insofar as his company is concerned, it "will continue to provide for exhibitors and the public the very latest in improved technical innovations." These statements were made in connection with his company's efforts in the development of stereophonic sound.

If Jack Warner meant what he said, he has a moral obligation to see to it that every exhibitor who spent thousands of dollars for stereophonic sound equipment is furnished by his company with magnetic prints. Failing that, he will indeed be guilty of breaking faith with the exhibitors, and his future pronouncements of his company's leadership and intentions will be looked upon rightfully as so many empty words.

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THE QUESTION OF A NEW TAX CAMPAIGN

The proposal by Sam Pinanski that COMPO organize a new campaign for the complete elimination of the Federal admissions tax on movie tickets has naturally won many proponents, most of whom, of course, are exhibitors who operate theatres that charge admission prices above the 50-cent-tax exemption.

As most of you undoubtedly know, strong opposition to a tax campaign at this time has been voiced by Trueman T. Rembusch, the Allied leader from Indiana, and by Col. H. A. Cole, the Texas Allied leader, who was co-chairman of the COMPO tax repeal committee that conducted the successful campaign in 1954.

This opposition by Messrs. Cole and Rembusch has been criticized highly by a number of other exhibitor leaders who favor a tax campaign, and in a few isolated instances those who disagree with Cole and Rembusch have heaped abuse on National Allied as a whole, even though the opinions expressed by these two Allied leaders are their own and do not reflect the position of the national organization.

National Allied's policy in regard to a new tax campaign will not be determined until its board meeting and convention, which will be held in Chicago in November. For that matter, even TOA has not taken an official stand on a new tax campaign and in all probability will not do so until it holds its convention in Los Angeles next month.

In the opinion of this paper, the only question that has to be resolved with regard to a new tax repeal campaign is whether or not it will have a reasonable chance of success. It is, in other words, a question of timing.

In urging that a new campaign be organized, Pinanski stated that "the Administration has made it known that there will be further excise tax relief next year to some industries," and he pointed out that, "in view of the fact that next year will be an election year, we should start now to organize our forces for an all-out fight for complete tax repeal so that we will be included among the industries getting relief."

While it is true that the Administration has promised further excise tax relief to some industries, there is considerable doubt as to whether or not Congress will look favorably on a new motion picture industry campaign for complete elimination of the admissions tax, first, because the theatres have already received substantial relief last year, and, secondly, because there are other important industries that have not yet received any excise tax relief. Moreover, at the time of the last campaign, the industry made out a strong case for itself because, as Col. Cole has

stated "its was directed at relief for the thousands of small theatres which were closing almost daily." It is doubtful if as strong a case can be made out for the great majority of theatres charging admissions over fifty cents, particularly since the tax has already been cut in half for them.

Another formidable obstacle in the way of a new tax campaign is the certain opposition that will come from the Treasury Department, which feels that more and not less revenue should be raised from excise taxes.

What will probably be the most formidable obstacle, however, is the announced intention of both Democrats and Republicans to make every effort to reduce personal income taxes to the greatest extent possible. This move is being made because 1956 is a Presidential election year, and it is generally conceded that an income tax cut will be put in effect above all else. It becomes obvious, therefore, that the greater the tax reduction on individual incomes the less room there will be for reductions in other forms of taxes, particularly the excise taxes.

No one can deny that every effort must be made to eliminate the tax on movie tickets, but before a tax repeal campaign is organized the obstacles to be faced should be given careful study to ascertain whether or not the campaign will have a reasonable chance of success.

From past experience we know that such a campaign will require considerable money and much effort, and if it does have a reasonable chance of success you may be sure that it will be given full support of the vast majority of exhibitors, both large and small.

As matters now stand, however, there seems to be an honest difference of opinion among exhibitor leaders as to the advisability of a tax repeal campaign at this time. To resolve this situation, the executive board of COMPO, which is the logical organization through which such a campaign should be conducted, should call a meeting for an exchange of opinions and a frank discussion of the facts. In that way the issue will be given a thorough airing so that a sensible decision might be reached.

At the same time, the calling of such a meeting should serve to stop those who are popping off with irresponsible statements that tend to incite antagonism between the different classes of exhibitors. We refer particularly to those industryites who are maligning the small, tax-exempt exhibitors as being "ungrateful" because they have not embraced quickly the proposal for a new tax campaign. These are the exhibitors who can least afford to contribute to a new campaign, and if their support, financially and otherwise, is to be obtained, they are at least entitled to be convinced that a fresh campaign will have a reasonable chance of attaining the desired results.

"Illegal" with Edward G. Robinson, Nina Foch and Hugh Marlowe

(Warner Bros., October 15; time, 88 min.)

A fairly interesting though somewhat dated and unconvincing courtroom melodrama. It is a remake of a story that has been produced twice before by Warner Bros. — as "The Mouthpiece" in 1932, and as "The Man Who Talked Too Much" in 1940. Though several changes have been made, the plot remains substantially the same in that it deals with a district attorney who turns to private law practice and engages in legal chicanery in defense of criminals known to be guilty. The subject matter lacks freshness and the same may be said of the stereotyped characterizations. Edward G. Robinson, as the lawyer, Albert Dekker, as a big-time racketeer, and Nina Foch, as an aide in the district attorney's office, work hard to make something meaningful of their roles, but they, as well as the others in the cast, never quite succeed in making their characterizations seem real. The direction is routine and the photography good:—

Robinson, a district attorney, sends a young man to the electric chair for murder only to learn later that he is innocent. He tries to stop the execution but is too late. Crushed by remorse, Robinson resigns his public office and goes on a drinking spree before settling down to the private practice of criminal law. His first client is an embezzler, whom he saves from prosecution by unethical, if legal, methods, while at the same time pocketing \$10,000 of the loot as his fee. This maneuver brings him to the attention of Dekker, head of a crime syndicate, who engages him. Robinson takes on the defense of one of Dekker's hoodlums, accused of murdering another man by poison, and wins the case by drinking the poison in court to prove that it was harmless. He then rushes to a doctor, who pumps out his stomach before the poison can take effect. From then on Robinson's practice advances by leaps and bounds and he becomes wealthy. Meanwhile Edward Platt, the new district attorney, seeks to obtain incriminating evidence against Dekker's operations but is hampered by an unknown tipster in his own office. This tipster proves to be Hugh Marlowe, who was married to Nina Foch, a dear friend and former secretary of Robinson's. Marlowe attacks Nina when she inadvertently discovers his connection with Dekker, and she kills him in self-defense. Robinson takes on her defense and, to save her, is compelled to turn against Dekker. The racketeer orders one of his henchmen to kill Robinson during a court recess before he can present the damaging testimony. Though mortally wounded, Robinson staggers into court, proves Nina's innocence, and wins an acquittal before succumbing to his wounds.

It was produced by Frank P. Rosenberg, and directed by Lewis Allen, from a screenplay by W. R. Burnett and James R. Webb, based on a story by Frank J. Collins.

Adult fare.

"Shadow of the Eagle" with Richard Greene, Valentina Cortesa and Binnie Barnes

(United Artists, July; time, 93 min.)

"Shadow of the Eagle" shapes up as a routine swash-buckling period melodrama that should get by with those who enjoy fanciful heroics without regard for logic. Produced in Great Britain about five years ago, the story is set in the days of Russia's Catherine the Great and centers around intrigues involving a beautiful princess who claims to be the rightful heiress to the Russian throne. Richard Greene does well enough as a dashing Russian nobleman who is assigned to kidnap the pretty pretender only to fall in love with her, thus incurring the Empress' wrath. Valentina Cortesa is sympathetic as the demure princess, and Binnie Barnes is statuesque and hateful as the domineering Empress. The story itself is fairly interesting, but audiences will question its credibility in more than one instance, par-

ticularly in the action sequences, where Greene leaps, climbs and bounds about in typical Fairbanks style, overcoming overwhelming odds with the greatest of ease. The editing is somewhat choppy and the quality of the sound is inferior. In some instances, the dialogue spoken by Miss Cortesa is unintelligible. The black-and-white photography is fair:—

Greene, one of the Empress' favorite officers is sent to Venice to kidnap Valentina. The Empress wanted her brought to St. Petersburg and forced to confess that her claim to the throne is false, but realizing that Greene has an impetuous and romantic nature — she was in love with him herself — the Empress details Charles Goldner, her cruel and ambitious police chief, to go to Venice and keep an eye on Greene's movements. Meanwhile Walter Rilla, Valentina's champion, plots to invade Russia as the first step to domination of all Europe. Soon after his arrival in Venice, an unsuccessful attempt is made on Greene's life by Rilla and his henchmen. Guessing why Greene had come to Venice, Rilla doubles the guard around Valentina and as a further precaution forbids her to leave the palace. She steals out of the palace, however, to participate in a carnival and is rescued from a group of drunken sailors by Greene, who happened to be passing by. Neither is aware of the other's identity and they fall in love before the evening is over. They first become aware of each other's identity when they meet at the opera on the following night. Despite her knowledge of Greene's mission, Valentina saves Greene from an ambush set by Rilla. Greene arranges a secret meeting with Valentina and tells her that he cannot carry out the Empress' instructions to kidnap her, but both are betrayed by Greta Gynt, Valentina's lady-in-waiting, who sees to it that they are overpowered and brought to St. Petersburg by Goldner and his hirelings. Furious over Valentina's refusal to renounce her claim to the throne, and over Greene's love for her, the Empress commands that they both be executed on the following morning. Greene, aided by friends, escapes from his guards, smashes his way into prison, kills Goldner in a duel and, after a bloody battle, rescues Valentina and escapes with her to the safety of the Swedish frontier.

It was produced by Anthony Havelock-Allen, and directed by Sidney Salkow, from a screenplay by Doreen Montgomery and Hagar Wilde, based on a story by Jacques Companeez.

Unobjectionable morally.

"Lay That Rifle Down" with Judy Canova, Robert Lowery and Jil Jarmyn

(Republic, July 7; time, 71 min.)

If Judy Canova's brand of humor is popular with your patrons, this minor program comedy may give them fair satisfaction. In most situations, however, it will barely get by as a supporting feature, for its tissue-thin story has been indifferently written, directed and acted. The action, which centers around Judy being victimized by an avaricious aunt and a pair of confidence men, is filled with dated and obvious situations, and the comedy, which frequently descends to slapstick, is forced and silly. All in all, the picture is very much in the familiar Judy Canova vein, and Republic will do well to vary the formula, for it is beginning to wear thin:—

Judy, slavey in a small-town hotel owned by Jacqueline de Wit, her greedy aunt, receives letters from a correspondence school in charm. Lest she be held up to ridicule, she tells her spiteful cousins (Jil Jarmyn and Tweedy Canova) that the letters come from a handsome and wealthy suitor. Trapped when she tells them that he is coming to visit her, Judy grabs Robert Lowery as he steps off a bus and begs him to go along with the gag. Lowery, amused, plays the role of suitor to the hilt. Actually, Lowery and Robert Burton, his partner, were confidence men, who had come to town looking for a likely prospect. When they learn that Judy owns a farm on the outskirts of town, and that Robert

Deacon, the local banker, holds a mortgage on it, they contrive a swindle in which Burton, posing as a U.S. Army general, calls on Deacon and confidentially pretends that the Government wanted to buy Judy's property as the site for a vital war-industry plant. He indicates also that the Government is willing to pay \$50,000. Eager to make a "fast buck" but unable to force a foreclosure, the banker gets together with Judy's aunt and offers to cut her in for one-half the profits if she will compel Judy to sell the farm to them at a low price for re-sale to the Government. Judy is reluctant to sell because she allowed a swarm of orphans to live on the farm rent free. She appeals to Lowery when her aunt threatens to fire her from the hotel job and, being basically kind, Lowery sees to it that she outsmarts the aunt and the banker by demanding and getting \$25,000 for the property. In the complicated events that follow, Burton attempts to make off with the money, despite Lowery's attempt to stop him, but Judy gives chase and helps capture the crook. In the mix-up that follows, the aunt and the banker, realizing that they had been fleeced, compel Judy to return the money while they sign the farm back to her. A moment after this exchange is completed, an oil company representative offers Judy \$100,000 for a lease to drill for oil on her farm.

It was produced by Sidney Picker, and directed by Charles Lamont, from a screenplay by Barry Shipman.

Harmless for the family.

"Simba" with Dick Bogarde, Donald Sinden and Virginia McKenna

(Lippert, September 9; time, 99 min.)

Photographed in Eastman color and given an expert semi-documentary treatment this British-made production is a highly impressive melodrama that catches with great realism the widely publicized Mau-Mau terrorism in the Kenya colony of British East Africa, where hundreds have been slaughtered and where suspicion between whites and natives is so intense that no one can trust any one else. What adds to the realism is the fine acting of the entire cast, particularly those who portray the Mau-Maus and who have had no previous acting experience. Worthy of special mention is Earl Cameron, who takes the part of an educated native doctor; he acts with great restraint and puts over most effectively the torment he suffers when his white friends suspect him of being the terrorist leader. Dick Bogarde, Virginia McKenna and Donald Sinden are equally good in their respective roles. These players, however, are generally unknown to American audiences and for that reason the exhibitor will have to depend on effective exploitation methods to draw the movie-goers to the box-office. But he may be sure that those who will be attracted to the theatre will leave satisfied that they had seen a worthwhile entertainment:—

Arriving in Kenya to start a new life, Bogarde is met by Virginia and driven to his brother's farm. There they find that his brother had been murdered by the Mau-Maus, and written on the door in blood is the word "Simba"—sign of the Mau-Mau terrorist leader. His love for Virginia and his reluctance to submit to Mau-Mau fear keep Bogarde in Kenya, but Virginia's belief that whites and natives can live peacefully together causes a strain in their relations because Bogarde could not forget the murder of his brother. Their differences become more pronounced when Bogarde suspects that Earl Cameron, the local African doctor and Virginia's employer, is secretly the terrorist leader. To allay suspicion, Cameron reveals that "Simba," the terrorist leader, is his father, and he makes it clear that he did not agree with his methods. Simba escapes arrest and marks Bogarde as the next Mau-Mau victim. Bogarde ignores Cameron's pleas to leave the region, and later he, Virginia and Cameron are trapped at the farm by the Mau-Maus. With escape impossible, Cameron faces the terrorists alone

and wins them over with his eloquent plea that violence cannot settle the region's problems. Simba, however, fatally wounds his son and is in turn shot dead by Bogarde. The police, headed by Donald Sinden, arrive in time to quell a riot. Cameron dies in the arms of Bogarde and Virginia, secure in the knowledge that they will devote themselves to the cause of peace in the area.

The picture was produced by Peter de Sarigny for the J. Arthur Rank Organization. Brian Desmond Hurst directed it from a screenplay by Joan Baines, based on a story by Anthony Perry.

Family entertainment, provided they can stand the Mau-Mau terrorism.

"Devil Goddess" with Johnny Weissmuller

(Columbia, October; time, 70 min.)

This is a carbon copy of the previous jungle adventure melodramas starring Johnny Weissmuller and, as such, will appeal principally to the juvenile crowd and to their indiscriminating elders. Others will, no doubt, find it quite tiresome, for it is amateurish in all departments—writing, direction and acting. Moreover, the footage is padded out considerably with stock animal shots. About the only thing that may be said in its favor is that it has plentiful action of a type that should keep the youngsters happy at Saturday matinees.

What there is in the way of a story has Weissmuller, a jungle guide, agreeing to help Selmar Jackson and Angela Stevens, his daughter, locate William Griffity, an expert on the ancient rites of fire worshippers, who had disappeared during an African trip to the land of the Kirundis. At the same time, a gang of villains, headed by Ed Hinton, make their way toward the Kirundi village to steal a hidden treasure of precious jewels. As Weissmuller and his party approach the village, Abel Fernandez, a native, runs up and begs him to rescue Viejah, his bride-to-be, who was about to be sacrificed to the fire demon by the witch doctors of his tribe. Weissmuller rescues the girl, and during the excitement Hinton and his gang make off with the valuable treasure. The natives pursue and kill Hinton and his gang, and in the process capture Angela, Viejah and Fernandez. Meanwhile Weissmuller and Jackson slip into the cave of the "fire demon," who turns out to be the lost Griffity; by use of inflammable chemicals, he had passed himself off as a "fire god" in order to save the sacrifice victims, all of whom were hidden safely in the cave. Weissmuller, Jackson and Griffity make their way to the village and find Angela, Viejah and Fernandez about to be tortured and killed. Just then a volcano erupts, and Griffity informs the natives that they had incurred the wrath of the gods. The captives are released, and all flee the village to escape the onrushing molten lava. It ends with the whites returning to civilization and with Weissmuller remaining in his beloved jungle.

It was produced by Sam Katzman, and directed by Spencer G. Bennet, from a screenplay by George Plympton, based on a story by Dwight Babcock.

Family.

"SON OF SINBAD" WITHDRAWN

Daniel T. O'Shea, president of RKO Radio Pictures, has announced that his company has suspended the selling of "Son of Sinbad" pending examination of the picture. Theatres that have already contracted for the feature will not be affected by this withdrawal and their bookings will be played off.

Although no mention was made by Mr. O'Shea of the fact that the picture has been given a "C" or condemned classification by the Legion of Decency, it is presumed that steps will be taken to eliminate whatever scenes the Legion has taken exception to.

SHOR'S CHARGES AGAINST TOA REMAIN UNANSWERED

No reply has been made as yet by E. D. Martin, president of the Theatre Owners of America, to the letter sent to him by Rube Shor, president of National Allied, in which he criticized TOA for spurning government regulation of the industry after allegedly creating the impression that it would go along with Allied's desire for Congressional legislation in the event that the film companies failed to come through with the necessary relief as a result of their meeting with the joint Allied-TOA committee.

Shor's letter to Martin, which was published in last week's issue of this paper, was dated August 18, but it is reported that Martin did not see the letter until last Friday (26), when he returned to his office in Columbus, Ga., after a combined business and vacation trip. Even so, it appears as if Martin has had sufficient time to make a reply.

It is to be noted that Martin lost no time when he saw fit to criticize Allied last month for its decision to press for government aid. He issued his statement on the day following the action taken by Allied's board at its Washington meeting.

As pointed out in these columns last week, Rube Shor's letter to Martin casts doubt on the sincerity of the TOA leaders in working together with Allied to obtain the relief sought by exhibition. The fact that Martin has not answered Shor's charges with the same dispatch he used to criticize Allied indicates that the TOA position in general, and the actions of its leaders in particular, are not readily defensible.

SAVE YOURSELF EMBARRASSMENT

According to a report by Lester Dinoff, staff reporter for the *Motion Picture Daily*, simultaneous bookings of a picture on television and in theatres have materialized with the release of Associated Artists Productions' "Front Page Story" to the "Million Dollar Movie" program on WOR-TV, in New York, while still playing theatres in the area reached by that television station. Dinoff reports that the picture, which is being offered to TV outlets in other markets, is the latest of a group of 24 British pictures that are being distributed in this country by Associated Artists to theatres and have been appearing on television.

This news does not come as surprise to HARRISON'S REPORTS, for in its issues of November 29, 1954 and December 18, 1954, it cautioned the exhibitors against the methods pursued by Eliot Hyman, president of Associated Artists, in marketing his company's pictures to both television and the theatres.

These articles pointed out that, at a press conference announcing the formation of his company, Mr. Hyman disclosed that he had acquired an extensive program of pictures, twenty-four of which were British films that had not yet been shown in this country. He stated that these pictures were ready for theatrical distribution only and, in reply to a direct question, assured the trade paper reporters present that these pictures would not be made available for television showings until approximately two years after completion of their theatrical run so that the exhibitors will have a substantial clearance.

Within one week after Hyman gave this assurance, which was duly reported by the different trade papers,

it was disclosed that station KTLA in Los Angeles had acquired a group of 34 pictures from his company, among which were three that were named by him as being available for theatrical release only. Several weeks after disclosure of this deal, Associated Artists itself announced that it was concluding deals for its pictures with television stations throughout the country, specifically mentioning that deals had already been concluded with stations in Minneapolis, Los Angeles, Greenville, S. C., Honolulu, Detroit, Denver, Memphis, Salt Lake City and Wasau, Wisconsin.

Realizing that many theatres may be tempted to book this company's pictures because of the product shortage, this paper warned the exhibitors that AAP was selling its films indiscriminately to both TV stations and theatres, and advised them to demand and obtain written guarantees from the company to the effect that the pictures they book have not and will not be televised in their immediate areas until after the lapse of a specific period of time.

If you follow such a policy in dealing with this company, you will save yourself the embarrassment of booking a picture for which you will charge an admission price but which may be seen on television free of charge, either while you are playing it or within several days or weeks after you have played it.

SELZNICK TO PRODUCE FOR RKO

What appears to be a ten-strike for the new RKO management and a boon for exhibition's product needs is the announcement this week that David O. Selznick has reactivated his producing company and will start production early this winter on a series of films of a size and type of quality consistent with his past famous productions for world-wide distribution by RKO.

In making the announcement, Daniel T. O'Shea, RKO's president, pointed out that under the terms of a long-term deal between RKO and The Selznick Company, RKO will finance the productions and Selznick will act as either the personal producer or the executive producer. He added that the agreement calls for Selznick to produce films exclusively for RKO distribution.

O'Shea disclosed also that, under the terms of the agreement, RKO will reissue a number of previous Selznick pictures domestically and in certain countries abroad. Those to be immediately released in this country include "Rebecca," "The Adventures of Tom Sawyer," "The Third Man" and, as a double bill, a pair of Gregory Peck pictures, "Spellbound" and "The Paradine Case." The former co-stars Ingrid Bergman, and the later co-stars Ann Todd, Charles Laughton, Ethel Barrymore, Louis Jourdan and Valli.

With the consummation of this long-term agreement between RKO and Selznick, the new RKO management has made a giant step forward toward its declared main objective of restoring the company as a major producer and distributor of important theatrical films, and it strengthens the management's assurances that RKO will not only continue but also expand its theatrical activities.

As for Selznick, his return to active production after a lay-off of seven years is indeed welcome news, for he has always been a producer of quality pictures that not only had artistic merit but also were box-office successes.

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MARTIN REPLY FAILS TO ANSWER SHOR CHARGES

More doubt has been cast on the sincerity of the TOA leaders in collaborating with National Allied for exhibitor relief from harsh distribution policies in view of the inept reply made this week by E. D. Martin, TOA's president, to charges by Rube Shor, National Allied's president, that the TOA leadership is spurning Government regulation of the industry after allegedly creating the impression that they would join Allied in a fight for Congressional legislation in the event the film companies failed to come through with the necessary relief as a result of their meetings with the joint Allied-TOA committee.

Shor's charges, which were made in a letter to Martin and which were published in the August 27 issue of this paper, included also the claim that TOA plans to go ahead with an arbitration system that does not provide for the arbitration of film rentals, in spite of the fact that Martin has stated to him as well as the trade papers that TOA will not support an arbitration system that excludes film rentals. Shor also questioned TOA's sincerity in implying opposition to such matters as compulsory block-booking and further acquisitions of theatres by the divorced circuits.

In replying to Shor, Martin has confined himself to the following terse statement, which was sent to the trade papers:

"TOA stands on its statement of July 22nd, made by E. D. Martin, president. TOA's policy has not changed regarding governmental intervention or control. We will continue to seek solutions to exhibitor problems through negotiations, due to the progress made to date with the film companies and the encouraging reports received from the field of an easement of film selling policies."

The July 22 statement referred to by Martin is the one in which he expressed "surprise and disappointment" over the fact that Allied had dispensed with the services of its sub-committee that had been working jointly with a similar group from TOA to secure relief from the film companies. He added that TOA's disappointment stemmed from the fact that the work of the joint Allied-TOA committee "is not nearly completed," and stated that the committee had obtained from the distributors "valid promises which we have every reason to believe will be implemented and honored."

Martin concluded his remarks by stating that "TOA has historically taken a dim view of the value to exhibition of governmental intervention, and the results in the past certainly justify our pessimism. However that may be, we are irrevocably committed to going forward with the discussions which have

been activated, and which we are confident will be productive of relief from the harsh terms and conditions now imposed on exhibition."

There is nothing in either the current statement or the July 22 statement by Martin that answers the charges brought by Shor against the TOA leaders and, in the absence of a direct and specific reply, it does appear as if their actions are not readily defensible.

What is happening to TOA now is regard to obtaining exhibitor relief is merely a repeat performance of the all-talk-and-no-action policy that has been pursued consistently by the TOA leadership ever since the organization's inception, despite the continuing demands from the rank-and-file TOA members for more positive action.

When TOA issued its blistering statement last April in which it sharply attacked distribution for its imposition of unbearable film rentals and inequitable conditions of licensing pictures, and in which it demanded an immediate roundtable conference with the distributors without waiting for an agreement on an arbitration system, exhibition hailed the organization's realization that the time had come to take a more militant stand in dealing with oppressive distributor practices. Its strong blast against current policies, and its threat to seek relief "through any other means necessary" in the event such relief could not be obtained by peaceful negotiations indicated that the TOA leadership had finally been provoked into a fighting mood and would brook no further dilly-dallying on the part of distribution. This firm stand, coupled with the fact that it joined up with Allied to combat distribution with a unified exhibition front, gave rise to the hope that TOA really meant business this time. But now that matters have reached the showdown stage, we find that TOA has once again resorted to lip service and has reverted to its weak-kneed policy of former years—a policy it chooses to refer to as "peaceful negotiations."

The record shows that, since the formulation of TOA, its leaders, in speeches at conventions and in statements to the press, have invariably condemned the distributors for their harsh sales policies and other unfair practices, but their remarks have always proved to be nothing more than academic, for, despite their seemingly vociferous opposition to such policies and practices, they have consistently failed to formulate a positive plan of action designed to bring about an acceptable solution.

It all adds up to talk rather than acts and deeds, and it appears as if the TOA leaders plan to act in the same manner in the present instance. But whether

(Continued on back page)

REMBUSCH BLASTS McGEE

In a statement that was given wide publicity by the trade papers last week, Pat McGee, a vice-president of the Theatre Owners of America, contended among other things that, in his role as co-chairman of the COMPO tax repeal committee, it was through his personal efforts that the total tax on admission tickets of fifty cents and under was eliminated.

McGee made this claim as a challenge to National Allied's contention that it is the principal exhibitor organization that is representative of the small theatre owners. At the same time, McGee took issue with the opposition voiced by Allied leaders Trueman T. Rembusch and Col. H. A. Cole against payment of dues to COMPO and against a new tax campaign, and rejected their contention that distribution has taken over the benefits of the first tax campaign and would do likewise if a new campaign is successful. Not unexpected, of course, was McGee's blast against Allied for its plan to go to the Government for relief.

A sharp and effective reply to McGee was made quickly by Rembusch, who is a former member of the COMPO governing triumvirate and past president of National Allied. This is what he had to say in a statement issued at the weekend:

"Trade paper stories reporting that Pat McGee, one of the committee of two directing the recent successful tax fight, had laid claim to winning that fight single-handed are amazing. For the record, and as an active member of the group directing the fight, I want to state unequivocally that the fight was won by the American motion picture exhibitors; American exhibitors who carried their plight to Congressmen and Senators in their home districts. It is true that there was a team at the top setting up the plays. On that team were Allied men and TOA men. Neither Allied nor TOA or any single member of the team can claim credit for winning the tax fight. I reiterate, the fight was won by the fine team work of the American exhibitors.

"But McGee's attack, in the recent trade paper stories, on his co-committeeman Colonel Cole, is one of the most ungrateful happenings in my memory. When Pat McGee entered the tax fight he was the complete neophyte as to proper organization procedures. It was Colonel Cole, dean of exhibitor organization work, who took Pat by the hand and led him through the many organization pitfalls always present and ready to trip the uninitiated and new leader. I know personally, that Colonel Cole spent more of his personal time in Washington and on the road pushing the tax fight than any other volunteer worker. The physical burden Colonel Cole endured in pursuing the fight was a sacrifice that many younger men would not or could not endure.

"McGee's claim that Senator Kerr of Oklahoma was responsible in the main, for the success of the fight is surprising, for many key political leaders in Congress aided exhibitors in the fight as much as did Senator Kerr. Outstanding among these was Congressman Charles Halleck of Indiana, Majority Leader in the House.

"McGee, who is in the category of the large circuit operators claims that it was he and his TOA circuit cohorts who protected the small exhibitor in the tax fight. I know and Pat McGee knows as well as other members of the team, that an attempt was made on

no less than two occasions by the large circuit operators to effect a compromise at a 10% reduction. Colonel Cole resisted this move successfully with all the vigor and determination at his command so that the small desperate exhibitors enjoyed complete elimination of the tax.

"McGee has reflected the ideas and policies popular to the large circuit operators. His statement that he has retained 60% of the tax saving testifies to the fact that he is in the big circuit league for unless he had circuit buying power he could not, in the present film market, retain 60% of the tax saving. In my small operation I can testify to the fact that distributor policies have gobbled up all of the tax savings and more. If I am bad off in my small operation how much more pressed must the single-town theatre operators be? As we small operators go out of business distributors will turn to the larger circuits to make up the loss of revenue so that unequitable and destructive distributor profits can be maintained. Then McGee, out of desperation, will be in favor of the maximum ceiling film rental provided by legislation. Right now, due to McGee's size, he is not feeling the pinch of the distribution iron shoe and if he doesn't awaken to the trend of the times it will be too late for him to save his operation from distributor greed.

"Today the film problem cannot be viewed on a national level. It is international in scope. The shortage of pictures in this country is due, in the main, to American production being geared to European countries' quotas. In those countries exhibitors are happy and prosperous for they have maximum film rental ceilings protecting them from the distributors' unequitable demands. The greed of distribution in this country can be likened to the greed of landlords during and after the last war. In the latter case legislation imposed rental ceilings on greedy landlords. There is no valid reason why maximum film rental ceilings cannot be imposed in this country similar to the aforementioned dwelling rental ceilings.

"My present position as to COMPO has been distorted by some persons seeking selfish ends. So that the industry may know exactly what my position is I must re-state my understanding of the purpose for which COMPO was created. It was created to protect and promote the entire motion picture industry's public relations. In the last year it has failed that task. It has become the tool of and dominated by distribution; as such, it is worthless to exhibition and the industry. COMPO by-laws and fine purposes have been ignored by its administrative staff. Decisions have been made by that staff and programs launched without securing proper clearances from all national and state organizations. In other words, COMPO has over-ridden both TOA and Allied and their respective units and unit leaders; this is in direct violation of the by-laws and precedents founders of COMPO surrounded it with to prevent such a consuming and destructive operation to national and local exhibitor organizations.

"I am unalterably opposed to COMPO launching a drive for complete elimination of the admission tax for immediately it launches such a drive it will run head-on into Treasury resistance to loss of revenue from other high admission entertainment groups. Then too, the effort involved in such a fight would again be futile for the gains would be consumed by

distribution increasing film rentals. Far better and more lucrative to exhibition would be to limit exhibition's legislative efforts to the creation of a 30% maximum ceiling on rentals. Even friend McGee's theatres would be much better off with such a ceiling imposed."

**"My Sister Eileen" with Janet Leigh,
Betty Garrett and Jack Lemmon**

(Columbia, October; time, 108 min.)

Embellished by CinemaScope, Technicolor photography and musical routines, this is a highly amusing remake of "My Sister Eileen," which was first produced by Columbia in 1942. If the fine public reaction at a sneak preview in a New York neighborhood theatre is any criterion, the picture should go over very well with the general run of audiences, although it is best suited for adults because of its sophisticated dialogue and situations. The story, which is substantially the same, is a light-hearted saga of the adventures, romantic and otherwise, of two small-town sisters who come to New York to seek fame and fortune. Like the original, the action is filled with many laugh-provoking situations, with much of the comedy stemming from the fact that life in the Greenwich Village apartment they rent is one of utter confusion, what with the numerous men "on the make" for the younger sister, a policeman on the beat suspecting that the place is occupied by ladies of easy virtue, and dynamite from a subway construction job nearby causing the apartment to sway and tremble from time to time. Janet Leigh and Betty Garrett play the sisters with zest and put over their musical chores in fine style. Jack Lemmon, whose popularity is on the rise as a result of his work in "Mr. Roberts," comes through with another good comedy performance as a suave magazine editor who makes a play for Miss Garrett. Two outstanding song-and-dance production numbers are "Give Me a Band and My Baby" and "What Happened to the Congo," in which the girls become involved with a shipload of Brazilian naval cadets in a Conga dance that is so tumultuous that all concerned land in jail temporarily. The production values are first-rate and so is the color photography:—

Betty Garrett, an aspiring authoress, and Janet Leigh, her younger sister who seeks a stage career, arrive in New York to try their luck and rent an apartment in Greenwich Village from Kurt Kasznar. After an eventful night in the apartment, during which they are eyed suspiciously by the policeman on the beat, Betty sets out with a letter of introduction to Jack Lemmon, editor of a slick magazine, who rejects her stories but recognizes her talent and suggests that she try again, this time on a subject other than romance, of which he believed she knew little about. Meanwhile, Janet attracts Bob Fosse, a "soda-jerk," and Tommy Rall, a fast-talking, wolfish newspaperman, and both vie to obtain a stage opportunity for her. Betty takes Lemmon's advice and starts to write a series of stories about Janet and her devastating effect on the male population. Lemmon like the yarns, and Betty, piqued because he thought she is unromantic, leads him to believe that the stories are autobiographical. But when Lemmon invites her to his apartment and makes several passes, she flees in panic, in spite of the fact that she had fallen for him. In the meantime, the home life of the two sisters is

complicated by Richard York, a professional football player, who sleeps in their kitchen; he shared an apartment with his girl-friend in the same building but had to move out temporarily because her mother was visiting her. In order to get a chance to be alone with Janet, Rall sees to it that Betty is given a phoney newspaper assignment to cover the arrival of a shipload of Brazilian cadets. The sailors, unable to understand Betty's questions, get the wrong idea and follow her home. When they see Janet, they force her and Betty into a wild Conga dance that ends with everyone thrown in jail for disturbing the peace. The Brazilian consul gains the release of all concerned, and the girls, having reached the end of their limited funds, prepare to return to Ohio. They change their minds, however, when Lemmon proposes to Betty and when Fosse convinces Janet that she should become his wife.

It was produced by Fred Kohlmar, and directed by Richard Quine, from a screenplay by himself and Blake Edwards, based on the play by Joseph Fields and Jerome Chodorov.

Adults.

**"The Warriors" with Errol Flynn
and Joanne Dru**

(Allied Artists, Sept. 11; time, 85 min.)

An indifferent entertainment, despite the CinemaScope production and the beautiful Eastman color photography, with prints by Technicolor. Set in fourteenth century France, it is one of those medieval costume melodramas, in which the actors fight in "tin cans," the dialogue is artificial and unconvincing, and the movement slow and ponderous. Another drawback is the fact that one finds it difficult to distinguish between the French and the English; they all look alike. There are several spots where there is plentiful melodramatic action, but these bursts of activity are not enough to overcome the picture's dullness as a whole. There is hardly any comedy relief:—

In 1358, after some 100 years of sporadic warfare, the English, under King Edward I (Michael Hordern), vanquish the French in the provinces, and Prince Edward (Errol Flynn), the King's son, is left in command of Aquitaine. But the French, guided by Count de Ville (Peter Finch), persist in their determination to drive the English out of their country. To force further fighting, de Ville and his men kidnap from her late husband's estate in Aquitaine, Lady Joan Holland (Joanne Dru) and her two children. Edward, disguised as The Black Knight and aided by Sir John (Rupert Davies), his faithful friend, attempts to rescue Lady Joan. This results in a pitched battle, during which Edward is recognized when the visor of his helmet is slashed open, but he and Sir John escape and later manage to rescue Lady Joan and her children. Count de Ville and his men pursue them to Edward's castle, where another tense battle is fought, but de Ville is killed and his forces are compelled to surrender. With England and France at peace once again, Lady Joan rushes to embrace Edward.

It is a Walter Mirisch production, made in England and directed by Henry Levin from a story and screenplay by Daniel B. Ullman.

Family.

they will get by with such tactics this time remains to be seen, for their unproductive activities undoubtedly will be the subject of a hot debate at the organization's forthcoming convention in Los Angeles on October 6-9.

With each passing year the organization's small-town members have raised their voices louder and louder in the demand for aggressive action against harsh distributor policies but the TOA leaders have done nothing positive to secure the relief they seek. At last year's convention in Chicago, the only real "fireworks" that developed was at a special meeting of these smaller members, most of whom advocated a "get tough" policy by any and all means, particularly after Alfred Starr, who presided at the meeting, castigated the distributors and stated that he could understand the circumstances that led the Allied leaders to urge Federal regulation of the business. At that time Starr told the small operators that "we might run to the Government ourselves," pointing out that the organization's strength gave it a "whip hand" and that "we must be smart enough to know when to crack the whip."

Some of the exhibitors demanded militant action such as undertaken by Allied, and went so far as to suggest a boycott of some of the distributors. The TOA leaders said that they would study the suggestions put forth by these small exhibitors, including a boycott, to see what could be done within legal bounds. Meanwhile another year has gone by, nothing has been accomplished, and the majority of these small-town operators, by the TOA leaders own admission, are worse off than ever. If the TOA leaders keep insisting that the best way to secure relief from oppressive sales policies is through "peaceful negotiations," they had better get ready to explain to their members why nothing has come of an arbitration plan after four years of such peaceful negotiations, and why the "immediate and substantial" relief sought from the film companies in the harmonious meetings held with their executives this year has not been forthcoming.

This paper has long contended that an exhibitor organization like TOA, which consists of large circuits and small operators, cannot properly serve the needs of the smaller exhibitors, first, because the interests of the two are in many respects diametrically opposed, particularly insofar as trade practices are concerned, and secondly, because the large circuits, by sheer weight of the number of theatres they represent and by virtue of their greater financial support, would dominate the organization and would attempt to force their will on the minority—the smaller operators. That this contention is sound is proved by the vacillating actions taken by the TOA leaders in dealing with the problems that are seriously affecting the operations of the smaller fellows.

KIRSCH, TOO, CASTIGATES ALLIED'S CRITICS

Among the other Allied leaders to hit out at the national organization's detractors is Jack Kirsch, president of Allied Theatres of Illinois, a past president of National Allied, and general chairman of the forthcoming National Allied Convention. This is what he had to say in a statement issued last week-end:

"Many individuals and organizations outside the ranks of National Allied, have lately been bombarding the trade press with statements of condemnation and criticisms of certain actions taken by Allied and some of its regional units. The obvious purpose of these attacks is to make it appear that Allied is completely out of step with the rest of the industry on many current issues. Independent exhibitors do not take these barbs seriously, because whenever the National Allied organization has taken a stand on an important industry problem in the past, these critics have always cried out loud and hard, desperately trying to convey the impression among independent exhibitors that they, and not Allied, are the ones the exhibitors should heed and listen to.

"If there is any doubting independent exhibitor in these United States who might even partially believe the statements attributed to some of these critics, all he has to do to clear these doubts from his mind is to attend the forthcoming National Allied Convention and combined ALLIED-TESMA-TEDA-IPA Trade Show at the Morrison Hotel, Chicago, November 7, 8 and 9. Here he will see and learn for himself how National Allied functions and how very democratically the issues of the day affecting his daily operations are debated and decisions reached. Here, too, he will have an opportunity to express his opinions, no matter how small or large an operation he represents, and at the National Allied Convention he will have a voice in any program of action that is formulated.

"And there will be no lack of issues confronting the exhibitor delegates—both indoor and outdoor theatres—attending this convention, because they are many and varied and all touch on the future of exhibition.

"As General Chairman of the 1955 National Allied Convention, I am most encouraged and heartened by the great upsurge of interest in this year's gathering. With the Convention still more than two months away, and even before the official invitation and announcement has gone forward to exhibitors all over the country, requests for rooms are being received in great numbers at Allied Theatres of Illinois convention headquarters. Some units are asking for complete floors at the Morrison Hotel to house their delegates and to meet this growing demand for rooms, the local convention committee has provided for space at another conveniently located hotel to accommodate the anticipated overflow.

"One of the most important features of the convention attracting lively interest among exhibitors is the combined ALLIED-TESMA-TEDA and IPA Trade Show which will occupy two complete floors of the Morrison Hotel. This Trade Show is geared to the specific needs of both indoor and outdoor theatres and many equipment and concessions products and services on display will be of principal interest to drive-in operators. Special equipment and concessions forums, led by experts in both fields will occupy prominent spots on the Allied convention agenda.

"As usual, many interesting and social activities are planned for the delegates and their wives, with special emphasis being placed on the entertainment of the ladies while their husbands are occupied with the important business sessions and film forums."

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Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

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No. 38

CINEMASCOPE'S SECOND ANNIVERSARY

A publicity release from 20th Century-Fox reminds us that CinemaScope is celebrating its second anniversary today, September 16, and that 25,283 theatres throughout the world are now equipped and showing films in this new entertainment medium, with a grand total of 32,500 expected by the end of 1955.

Since the release of "The Robe" twenty-four months ago, the number of CinemaScope productions to be placed in release by all companies up to the end of this year will be approximately 150. Among the other impressive statistics compiled by 20th-Fox are these:

Latest reports indicate that CinemaScope films will constitute approximately 50% of the production schedules of the major Hollywood studios this year and the percentage is expected to be raised in 1956. In only two years, 62% of the bookable theatres throughout the world have installed CinemaScope. In the United States and Canada, 15,487 theatres have been equipped for CinemaScope, representing more than 77% of the sales possibilities, and by the end of 1955 it is anticipated that every sales possibility in both countries will be equipped. More than 60% of the 4,453 drive-in theatres currently operating in the U.S. and Canada are CinemaScope equipped.

Installations abroad are also gaining every week, and current figures show that over 12,000 of the foreign sales possibilities of 17,338 have been equipped or have ordered installations. CinemaScope installations globally have been zooming with such consistency that all but one of the major studios—Paramount—have gone over to the anamorphic process in production.

These statistics are indeed impressive and they serve as irrefutable proof of the overwhelming acceptance of CinemaScope, not only by the exhibitors and by virtually every major film studio, but also by the public. It is without question the biggest success story in the history of the entertainment business, and it will always stand as a shining tribute to the vision, courage and progressiveness of Spyros P. Skouras, 20th-Fox's dynamic president.

PRICE OF AWARDS ACCESSORIES CUT

Because of the large number of theatres that have signified their intention of participating in the Audience Awards campaign, National Screen Service has made a sharp downward revision in its price for campaign accessories, according to an announcement made by Elmer C. Rhoden, national campaign chairman.

For first-run theatres and key subsequent-run houses the price of the accessory package will be \$25. This package consists of two trailers, two 40 x 60 posters, one large composite mat and stickers for ballot boxes.

For all other theatres the price of the package will be \$15.

"In my opinion these prices are eminently fair," Rhoden said, "and I think National Screen is to be commended for its action. It should be remembered that National Screen is going to a great deal of expense and is freely using its organization for the numerous nation-wide mailings that have been necessary in the conduct of this campaign.

"I want to emphasize that it would have been impossible to scale the prices down to these levels had there not been such an encouraging response from theatres. The enthusiasm which exhibitors are showing for the Audience Awards and the plans reported to us from all over the country for the promotion of this project confirm my original belief that the Audience Awards will be the greatest thing that has happened to our business in many years."

BE CAUTIOUS ABOUT THESE BOOKINGS

Paramount's "The Desperate Hours," which is reviewed elsewhere in this issue, and Columbia's "The Night Holds Terror," which is currently in release, are so alike in theme and treatment that exhibitors should be most careful not to play them too close together lest their patrons object to being shown pictures that are almost similar within a short period of time.

In both cases the stories deal with three murderous hoodlums who invade the home of a married couple with two children and, under threat of killing one or more members of the family, hold them as hostages and force them to do their bidding. There are, of course, several different twists to the stories, but on the whole there is a great deal of similarity between them and many of the situations are almost the same.

It is true that "The Desperate Hours" is a more polished production job and is headed by several important stars, but "The Night Holds Terror," despite its modest budget and lack of marquee names, is proving to be a "sleeper" and is receiving fine audience reaction, thus indicating that it is making quite an impression and will remain in the public's mind. It is for that reason that exhibitors should be careful not to play them too close together.

OUR HOSPITAL

Having once again been privileged to accompany the board of directors on its annual inspection tour of the Will Rogers Memorial Hospital at Saranac Lake, N. Y., this writer wishes that it were possible for every person in the motion picture industry to make a similar inspection tour so that he or she may see first-hand the wonderful work that is being done at that institution for those in the entertainment field who have been unfortunate enough to be stricken with tuberculosis.

No words, no matter how well written, can adequately describe the pride and satisfaction one feels after a visit to this model institution. It leaves you imbued with a strong and sincere desire to go out and spread word of the great humane and skillful medical treatment that is available to the patients, and of the ceaseless and dedicated work that is being carried on in the hospital's research laboratories for better and faster ways to heal and prevent tuberculosis, so that every person in the amusement industry will have a greater understanding and appreciation of what this hospital means to the employees of the entertainment business in particular, and mankind in general.

Limited space does not permit an elaborate account of the hospital's record of achievement in the healing of tuberculosis cases, nor does it permit a detailed analysis of its administrative efficiency as to costs. Suffice it to say that the Will Rogers is sustaining an average of 94% in cures of TB, a figure that is high as compared with other similar hospitals, and that it is still curing and discharging patients in half the time and at half the cost of the average of all the nation's tuberculosis hospitals.

The one thing that should be borne in mind about the Will Rogers Hospital is that any employee in the amusement industry, no matter what kind of a job he or she holds, is eligible for tuberculosis care and treatment without charge for anything. Members of their immediate families are also eligible. There are no restrictions or barriers to admission, geographical or otherwise, and no obstacles due to race, color or creed.

It is, in other words, "our hospital," and if it is to continue the protection and benefits it affords to ourselves, our families and our fellow-employees, it must have the unstinting financial support of each one of us.

"The Big Knife" with Jack Palance, Ida Lupino and Wendell Corey

(United Artists, no rel. date set; time, 111 min.)

A powerful dramatic offering, with a behind-the-scenes Hollywood background. Based on Clifford Odets' play of the same name, which evoked considerable furor in the movie capitol when it was first produced on Broadway six years ago, this screen version undoubtedly will be the subject of much controversy in that many who see it, particularly industryites, will consider it to be strongly anti-Hollywood because of its uncomplimentary depiction of the behavior of characters who make up the Hollywood scene. It is a gripping drama from start to finish, but it seems best suited for class audiences, for much of the story, which deals with the troubled private life of a big star, unfolds by means of dialogue, a great deal of which is so abstract that average movie-goers might have difficulty in grasping the meaning of what is said. Aside from the fact that most of the characters are unsympathetic and unwholesome, the acting is superb. Jack Palance is excellent as the tormented star whose indiscretions have kept him under the thumb of a ruthless studio chief, and one feels some measure of sympathy for him because of his sincere desire to break away from a life that had become distasteful so that he might patch up his broken marriage. Ida Lupino is first-rate as Palance's loyal wife and is completely sympathetic. Among the others who turn in highly effective characterizations are Rod Steiger, the violent, weeping studio chief who is willing to go to any lengths to gain his ends; Wendell Corey, as his smooth but thoroughly hardened "hatchet man"; Shelley Winters, as a drink-sodden, blackmailing starlet; Jean Hagen, as the unfaithful wife of a studio press agent; Ilka Chase, as a prominent but unprincipled nationally syndicated columnist; and Everett Sloane, as Palance's agent, who grovels before the studio chief but revolts against him when his low tactics go beyond the bounds of human decency. Many of the situations are strongly dramatic, but a number of them may very well serve to give impressionistic movie-goers the idea that life in Hollywood is one big orgy of sin and that those in high places are abusive and virtually hold the power of life and death over those who are lower down on the ladder of success. One such powerful sequence, for example, concerns Miss Winters, a key witness in a scandal involving Palance. She had been "bought" by the studio with a contract to keep her silence but becomes resentful because the studio bosses, instead of giving her acting parts, used her for their personal pleasure and for the purpose of entertaining visiting exhibitors. All this is made unmistakably clear in the dialogue and is but one instance in which this film paints life in Hollywood as being completely sordid. Nearly all the action takes place on one set—the living room of the movie star's home—but the camera moves about with such fluidity that one takes little notice of this fact.

Briefly, the story centers around Palance's efforts to live at peace with himself and regain his own self-respect after years of compromising with his integrity to achieve material security and comfort. To avoid a separation from Ida, he finds that he must accede to her demand that he refuse to sign a new 14-year contract that would bind him irrevocably to Steiger, whom Ida disliked intensely. Steiger, however, forces Palance to sign by threatening to expose the details of a hit-and-run accident involving Palance but for which Paul Langton, a studio publicist, accepted the blame and served a jail term. Ida, unaware of Palance's true reasons for signing, determines to leave him. Palance tries to drink away his problems, and while in a drunken condition succumbs to the wiles of Jean Hagen, Langton's promiscuous wife. In the development of the plot, Corey, Steiger's aide, informs Palance that Shelley Winters, a key witness in the hit-and-run accident, was talking too freely and suggests that her "removal" is their only solution. Palance scoffs at this idea and summons Shelley for a talk. Ida returns home unexpectedly and misunderstands when she sees Shelley and Palance together. Their resulting quarrel ends in a reconciliation and hope for a second honeymoon. But this newfound bliss is jarred when Steiger beats up Shelley for threatening to talk and, through Corey, demands that Palance invite her to a drinking party and feed her poisoned gin. Palance revolts and, as an alternative, Steiger suggests that he divorce Ida so that he can marry Shelley and thus keep her quiet. To force Palance to do his bidding, Steiger even accuses Ida of having an affair with Wesley Addy, a writer and mutual friend. Palance, disgusted, throws Steiger

out of his house. This rediscovered integrity cements Ida's love for him, but another obstacle arises when Langton arrives and denounces Palance for having an affair with his wife. Weary, Palance goes to his room and commits suicide. Corey immediately sets in motion a plan to cover up the details leading to his death, but Ida, aided by Addy, determines that Palance's final act of faith will not be spoiled and that the true story will be given to the press.

It was produced and directed by Robert Aldrich, from a screenplay by James Poe.

Adult fare.

"The Desperate Hours" with Humphrey Bogart, Fredric March, Arthur Kennedy and Martha Scott

(Paramount, no rel. date set; time, 112 min.)

A powerful and exciting suspense melodrama, based on the best-selling novel and play by Joseph Hayes. Expertly produced, directed and acted, it offers a tension-laden story of the violence and terror suffered by a family of four when their home is invaded by three escaped convicts. The manner in which the vicious and dangerous criminals keep the family subjugated for a period of 48 hours results in spine-tingling situations that keep one on the edge of his seat, for each member of the family dares not make a wrong move lest it bring death to the others. The story is more than a thriller; it is also a touching character study of an average but brave family man who rises to great heights of courage when the lives of those he loves are threatened. Fredric March is excellent as the head of the family, as is Martha Scott as his frightened wife. Humphrey Bogart comes through with his usual effective performance as the leader of the murderous convicts. It should be pointed out that there is great similarity between this picture and Columbia's "The Night Holds Terror," which is currently in release. "The Desperate Hours" is, of course, a more polished job; nevertheless, those who have seen the Columbia picture probably will find that it has taken the edge off this one because of the similarity in stories and situations. This is the first VistaVision picture in black-and-white photography and the result is sharp and clear, but no more so than other black-and-white pictures that are on the market nowadays:—

Bogart, Dewey Martin and Robert Middleton, three escaped convicts, invade the Indianapolis home of Fredric March and, at gunpoint, force him to do their bidding. Martha Scott, his wife, Mary Murphy, their grown daughter, and Richard Eyer, their little son, are warned by the convicts against trying to get help lest they cause other members of the family to die. Bogart, leader of the criminals, planned to use March's home as a hideout until an outside confederate arrived with a bundle of cash. The situation becomes even more tense when Gig Young, Mary's boy-friend, calls to take her out on a date. Bogart tells her to meet Young outside the house and keep the date, but warns her that the family will be shot immediately if she utters a word about their predicament. Frightened, Mary keeps her silence. Meanwhile the police, headed by Arthur Kennedy, learn that the convicts had reached Indianapolis. They block all exits from the city and start an intensive search for them. At midnight, Bogart's confederate phones him and tells him that the money had been mailed to March's office. On the following morning, Bogart forces March and Mary to go to work as they normally do and cautions them against seeking help lest Martha and little Richard be killed. During the day, Walter Baldwin, a garbage collector, notices the convicts' escape car hidden in the garage and is killed by Middleton before he can notify the police. The discovery of Baldwin's body, coupled with Young's apprehension over Mary's odd behavior, eventually help the police to track the convicts to March's house. But Kennedy, warned by Mary, makes no move on the house lest he endanger the hostages. March, stopped by the police when he arrives home with the money, pleads to be given ten minutes in which to get rid of the convicts in his own way. Kennedy grants the request. Using an empty gun, which he permits Bogart to take away from him while he obtains another gun that is loaded, March ingeniously gets the upper hand on the convicts, who are shot down by the police as they make a futile attempt to escape.

It was produced and directed by William Wyler, from a screenplay by Joseph Hayes.

Adult fare.

**"Gentlemen Marry Brunettes" with
Jane Russell, Jeanne Crain, Alan Young,
Scott Brady and Rudy Vallee**

(United Artists, no rel. date set; time, 97 min.)

Photographed in CinemaScope and Technicolor, "Gentlemen Marry Brunettes" shapes up as a fairly entertaining, if not outstanding, mixture of music, comedy and romance. Its box-office chances, however, will depend heavily on the popularity of the players. Its story about the Parisian adventures of two sisters, both American showgirls, is uneven, but it is light and frothy and the comedy, which ranges from the "whacky" to the sophisticated, keeps one chuckling throughout even if it does not reach hilarious heights. On the debit side, however, are a number of draggy moments that tend to slow down the otherwise snappy pace. The musical numbers are entertaining, and the songs include a number of old favorites that were popular in the 1920's. Most of the action, which takes place in Paris, was shot against actual backgrounds, and the authentic locales, enhanced by CinemaScope and the fine color photography, are a treat to the eye:—

Jane Russell and Jeanne Crain, a sister act, go to Paris, where Scott Brady, a brash and penniless agent, had promised them a job in the Folies Bergere. Brady managed to exist by virtue of his friendship with Alan Young, who worked at any odd job he could get in Paris. Secretly, however, Young was a multi-millionaire who had promised his father that he would not touch a penny of his own money until he made an honest career for himself. The boys, in turn, have a reluctant friend in Rudy Vallee, once a great French singing star. When the girls arrive in Paris, they learn from Vallee that, back in 1926, their mother and aunt were the toast of Paris. The girls resolve to emulate their aunt and mother, and vow to concentrate on their careers. But when Jeanne notices that Jane had fallen for Brady, she breaks up the relationship by telling Brady that Jane falls for every male she meets. Angry at being rejected by Brady, Jane resolves to have a wild time in Paris. Young, noticing that Brady is heartsick, secretly showers the girls with fabulous gifts so that all the "wolves" in Paris will get the impression that they have a protector and thus keep away from them. The idea backfires, however, when Brady suspects that Jane is having an affair with someone, and when Jane and Jeanne suspect each other. After many complications, during which the girls score a huge success when they appear at the Casino in Monte Carlo, everyone concerned learns that Young is the benefactor. The denouement has the girls' mother (also played by Miss Russell) arriving in Paris to take them home, but it all ends well with Brady marrying Jane, Young marrying Jeanne, and Vallee winning their mother's heart.

It was produced by Richard Sale and Robert Waterfield, and directed by Mr. Sale from a screenplay he wrote in collaboration with Mary Loos, based on the story by Anita Loos.

Family.

**"Seven Cities of Gold" with Michael Rennie,
Richard Egan and Anthony Quinn**

(20th Century-Fox, Sept.; time, 103 min.)

An absorbing and frequently exciting account of the struggles endured by Father Serra, the historical Catholic priest, in founding a string of missions in the early days of Southern California, and of the conversion of the Indians to Christianity. Expertly photographed in CinemaScope and DeLuxe color, the picture should, barring rival religious prejudices, give satisfaction to the general run of audiences, for it has been produced with care and the historical facts revealed are of great interest. The fights between the arrow-shooting Indians and the Spanish soldiers provide a number of thrilling situations, and there is also considerable though delicately handled sex in the relationship between Richard Egan, as a Spanish captain, and Rita Moreno, as an Indian maiden. The acting is very good, with particularly believable characterizations contributed by Michael Rennie, as Father Serra, and by Anthony Quinn, as Don Gaspar de Portola, a hardened Spanish military explorer, who is cynical of the pacific methods employed by Father Serra in dealing with the Indians but who cooperates with him in the hope that

it will spell the difference between success and failure of the expedition. The outdoor scenery is breathtakingly beautiful:—

Commanded by Quinn, an expedition leaves Mexico City and heads for Southern California to secure that region for Spain. The party is joined by Father Serra, who planned to establish a string of missions in the territory. After many difficulties, the expedition reaches the present site of San Diego and, while Quinn and his party head North in search of the fabled Seven Cities of Gold, Serra remains behind with a handful of men under the command of Egan. Hostile Indians, led by Jeffrey Hunter, harass the San Diego party, but when Hunter is wounded and saved by Father Serra, the Indians become friendly. While waiting for Quinn's return, Egan finds himself attracted to Rita Moreno, Hunter's sister, and makes love to her. Quinn returns empty-handed and, because of a shortage in supplies, decides to return the expedition to Mexico City. Certain that the San Antonio, a supply ship, will come to their aid, Father Serra pleads with Quinn to wait nine more days. Quinn agrees reluctantly. Complications arise when Rita, rebuffed by Egan when she asks him to marry her, jumps off a cliff to her death. Hunter, furious, demands that Egan be turned over to him for punishment. Quinn rejects the request, thus provoking a declaration of war. The attacks by the Indians, coupled with the shortage of supplies, cause much suffering to the members of the expedition. Egan, aware of his responsibility, voluntarily surrenders to the Indians, and the war drums stop beating after they put him to death. When the supply ship does not show up on the ninth day, Quinn orders the expedition to head back to Mexico City, but just as they set out the ship sails into the bay, thus making possible the permanent establishment of San Diego and the founding of a string of missions by Father Serra.

It was produced by Robert D. Webb and Barbara McLean, and directed by Mr. Webb, from a screenplay by Richard L. Breen and John C. Higgins, based on a novel by Isabelle Gibson Ziegler.

Family.

MYERS ANSWERS ALLIED'S CRITICS

(Continued from back page)

1950 and was greatly enhanced by the campaigns of 1953 and 1954. But if the effort is renewed next year, the question inevitably will be asked, "What happened to the relief granted you in 1954? Then the fat will be in the fire."

"Of course, it is easy for circuit executives and some editors to say that Allied should sidetrack its legislative program and clear the way for such a tax campaign. But when they do they abandon to their fate the exhibitors who reaped little or no benefit from last year's tax bill because of the distributors' greediness in pricing pictures."

"Allied by its emergency Defense Resolution, which has been several times reaffirmed, is committed to government regulation of film rentals. Unless the film companies undergo a change of heart and walk through the door that the resolution leaves open, Allied will, of course, proceed with its program. Now one does not need to be a logician to figure out that with the independent exhibitors telling Congress what happened to the relief it voted them a short time ago, and asking for the regulation of film prices in order to stay in business, it is extremely unlikely that Congress will grant further tax benefits to be gobbled up by the film companies."

"Pat McGee in attempting to belittle Allied has adopted the unbecoming course of praising himself, even to the point of implying that he was solely responsible for the success of the 1954 tax campaign. Pat's antics are not only shameless in their lack of modesty but show that in feeding his own vanity he is willing to risk alienating from the exhibitors a staunch and influential friend."

"Senator Robert S. Kerr, of Oklahoma, was a friend of the independent exhibitors and of all small business men who came before him with a just cause, long before Pat McGee appeared on the Washington scene. He will doubtless be shocked in reading Pat's impolitic statement by the intimation that he aided the hard pressed exhibitors last year, not because of the justice of their cause, not because thousands of them, many located in Oklahoma, had written him letters, but merely because he was persuaded to do so by Pat McGee, former Schine Circuit manager, employee of the Cooper Foundation and resident of Denver, Colorado."

MYERS ANSWERS ALLIED'S CRITICS

Abram F. Myers, board chairman and general counsel of National Allied, had this to say in a general bulletin issued to members this week:

"NOW THAT THE DUST HAS SETTLED

"During vacation time a number of Allied's perennial critics, including Al Lichtman, Harry Brandt and Pat McGee, taking advantage of the dearth of real news were able to obtain considerable trade paper notoriety by windy eruptions reflecting on the independent exhibitors' favorite trade association.

"So far as Lichtman and Brandt are concerned they have left a tortuous trail on the sands of time with which the exhibitors are quite familiar. There is no need to explain the motives behind their attacks as the exhibitors have long since formed their own opinions of this precious pair.

"McGee is not so well known and presents a tempting target, the only question being whether he is of enough importance to engage our attention. He first came to industry-wide notice a few years ago as TOA's second choice for the honor of co-chairman of the COMPO Tax Committee, Bob O'Donnell having been compelled by reasons of health to decline. Ever since then he has been trying to again rise to prominence by the futile process of tugging at his own bootstraps. His friends should tell him that if he remains too long in that posture he will emerge permanently warped, not to say stooped.

"E. D. Martin, president of TOA, also took a swipe at Allied but we do not put him in the same category with the three common scolds. Martin is new in the big time but from all accounts he is a decent sort and probably was influenced in his improvident outburst by his more vituperative associates.

"However that may be, the charges and complaints in Martin's statement were fully and effectively answered by President Shor, of Allied, in an able letter dated August 18. That letter received good trade paper coverage but it should be read in its entirety by all Allied exhibitors. (Ed. Note: The complete text of Mr. Shor's letter was published in the August 27 issue of this paper.)

"ALLIED AND COMPO

"When certain Allied units announced opposition to COMPO's current dues campaign, Allied's inveterate critics wailed like banshees. One might gather from their outcries that COMPO was their baby, bred and reared by them. Yet if we were to take all the man-hours that they have devoted to COMPO and multiply them by 100, they would not equal the time devoted to that organization by such Allied men as Col. Cole, Trueman T. Rembusch and Abram F. Myers. These critics pretend to be better friends of COMPO than the Allied men; but in their protestations of friendship for the COMPO of today, they turn their backs on the ideals of the COMPO of yesterday.

"The Council of Motion Picture Organizations, as its name implies, is composed of industry organizations, not individuals. Leaders in the movement made it plain that the purpose was merely to create an all-industry body, under the control of the existing industry organizations, to function with respect to matters in which all have a common interest, especially in the field of public relations. They assured their associates and members that there was no purpose to create an overriding body to go over the heads of and compete with or supplant established exhibitor organizations. It was necessary to stress these points in order to overcome the misgivings of men in both national organizations. Observers with sound memories, including our trade paper friends, will recall who it was that stood at COMPO's threshold with reluctant feet.

"The campaign against subscription television is a public relations job if there ever was one. But it was not merely the refusal of the film companies to allow COMPO to lend a hand in that struggle that turned many Allied men against that body. They also were enraged by the covert and wholly unauthorized activity of at least one member of the staff in opposing COMPO's participation. But the main cause for the disaffection among Allied leaders was their belief that COMPO had become a self-perpetuating bureaucracy separate and apart from the organizations composing it. During the past year there were numerous indications that COMPO's staff was disposed to ignore the constituent organizations — at least the exhibitor groups — and rely on direct contacts with exhibitors, except for a perfunctory annual meeting.

"Moreover, Allied leaders for many months have been alarmed by the way in which COMPO's finances were being frittered away. At the close of the tax campaign COMPO had a handsome sum on hand. By last February, when Allied's board met in St. Louis, this had shrunk to about \$140,000. COMPO then was spending at the rate of about \$12,000 a month and concern was expressed lest the treasury be depleted before the audience poll could be completed. Allied's representative on the Triumvirate was instructed to work for rigid economy in that organization's (COMPO's) operations and, if possible, see that the cost of all operations up to and including the audience poll are defrayed from monies now on hand.

"At the board meeting on May 24 the subject was again discussed and at that meeting Allied's representative on the Triumvirate expressed his belief that COMPO 'can do the job (audience poll) without added funds.' Thereafter, in reliance upon a minute entry of the COMPO Executive Committee last November, COMPO launched the present dues campaign without further notice to or consultation with the constituent exhibitor bodies.

"This is in flagrant contrast to the procedure followed by the staff in dealing with the film companies, which are represented in COMPO by MPAA. The film companies are permitted to consider the nature and extent of their participation in dues drives among themselves. They not only do this but they impose limitations on their contributions by unilateral action.

"In the midst of the tax campaign, when money was desperately needed, the film companies decided that they would match the contributions of the exhibitors only up to \$150,000. An emergency meeting was called in Chicago which was attended by the Tax Committee, Sam Pinanski, Al Lichtman and Trueman Rembusch, Wilbur Snaper and Abram F. Myers, from Allied. The exhibitors' dues were scaled down so as not to go far over that figure and Lichtman gave assurances that he would persuade the film companies to match whatever amount the exhibitors actually raised.

"It is our understanding that the limitation on the distributors' participation still is in force but we are not informed whether Lichtman this time has given the same assurances he gave in 1953.

"Allied leaders feel strongly that a matter of such importance should be discussed within the charter members of COMPO, the exhibitor bodies as well as MPAA. Had the plan been submitted in advance to the charter members, it might possibly have been approved, with the proper safeguards. They might have asked that the audience poll and other authorized projects be budgeted and that the sums to be collected bear some reasonable relation to COMPO's legitimate requirements. It is unlikely that they would have approved a campaign aimed at a figure calculated to support COMPO indefinitely in the manner to which it has become accustomed. And that is probably the reason why the staff did not want the exhibitor groups to have an opportunity to consider the proposal.

"ALLIED AND A NEW TAX CAMPAIGN

"Simultaneously with the launching of the COMPO dues campaign, and as a part of the prospectus thereof, agitation sprang up for a new campaign to rid the theatres of the federal tax on admissions above 50c. This, like the dues campaign, was thrust forward so suddenly and (intentionally or otherwise) was so timed that it could not be considered at Allied's July 20 board meeting.

"Certain Allied leaders with skill and experience in this field, notably Col. Cole and Trueman T. Rembusch, expressed the view that such a campaign would be futile and for this they, and Allied to boot, have received a going over.

"This is not a matter to get excited over. It should be considered calmly in the light of recent experiences and present day facts. It is extremely doubtful if any of those who are yelling for another tax campaign have consulted responsible leaders in either the executive branch or in Congress. The voice of experience tells us that that is an excellent thing to do before raising money for such a venture.

"We will not waste time speculating on what the chances of success would be in such an effort had the benefits of the tax reduction last year been fairly divided among industry members. The exhibitors enjoy considerable good will in Congress which had its beginning in the campaign of

(Continued on inside page)

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Vol. XXXVII

SATURDAY, SEPTEMBER 24, 1955

No. 39

MAN TALKING THROUGH BOTH SIDES OF HIS MOUTH

In his recent statement in which he issued a strong blast against Col. H. A. Cole and Trueman T. Rembusch, two of National Allied's most prominent leaders, for opposing a new campaign for elimination of the admissions tax, Pat McGee, a vice-president of the Theatre Owners of America, had this to say, in part:

"Cole, Rembusch and Allied make a great point of the 9,000 small exhibitors who have benefitted by tax relief and do not want to go further, stating, as has been presented, that the distributors would get all the relief which we might secure. Of course, this just isn't so. It is true that film rentals went up, but they would have gone up anyway. I still retain at least 60% of the tax saving. Anyone who wants to consult his auditors will find himself in that same position. We did gain. We didn't keep it all. We weren't supposed to keep all of our tax saving. The distributor is entitled to his fair share."

In contrast to his above remarks, here is what McGee had to say about the distributors in his keynote address to the TOA convention in Chicago last November:

"Their policy of fewer but better pictures, coupled with unreasonable terms, has deprived the American theatre of its rightful share of the box-office returns and of the tax saving which we provided."

This is but one example of the vacillating statements that are consistently made by the TOA leaders in dealing with important exhibitor problems.

REPUBLIC DECREE A PHONY

Under the above heading, Abram F. Myers, board chairman and general counsel of National Allied, has sent to his membership the following bulletin, in which he analyzes the consent decree signed by Republic Pictures on September 12 in connection with the Government's 16 mm. suit against most of the film companies, now being tried before Federal Judge Leon R. Yankwich in the U.S. District Court in Los Angeles:

"Republic Pictures Corporation is being criticized in some exhibitor circles for having lowered its colors and run up the white flag by signing a consent decree in the Government's 16 mm. suit.

"But Republic's defection occurred a long time ago and the consent decree accomplishes nothing so far as that company is concerned and serves merely as an occasion for the Department of Justice to pin a shoddy feather on its cap.

"To exhibitors the decree is significant only as indicating what the Government is seeking in this strange litigation. The fact that one defendant has surrendered may influence the Court in its consideration of the evidence relating to the others, but this is highly speculative.

"Here is the substance of the main provisions of the decree:

"1. Within 90 days Republic will offer for licensing 'in good faith,' for television, at least 80% of all its films produced prior to August 1, 1948, including films already licensed to television.

"2. After necessary negotiations with the guilds have been successfully concluded, Republic will offer for license to television at least 50% of its feature films three years after their release for national theatre exhibition.

"Since nearly every time we have been exposed to television we were confronted with a Republic horse opera, we were curious to know to what extent, if at all, the decree would affect that company's policy. In particular, we wondered how Republic could 'in good faith' offer 80% of its ante-1948 pictures to the broadcasters in the short span of 90 days.

"So we wired Herbert J. Yates a few questions and here-with is his forthright reply:

"Answering your telegram datelined Sept. 14 from Washington teletyped to me from New York office, Republic has taken the position that it would be willing to sign a consent decree provided it did not require a change of policies and methods of operation pursued by Republic over the past years.

"From the inception of the suit Republic maintained that it should never have been named as a defendant and Counsel immediately undertook to persuade the Dept. of Justice to dismiss Republic. When we realized the Government would not give a voluntary dismissal but would consider a consent decree which would not require any change in the policies pursued by Republic over the past years, but would relieve Republic of the substantial burden of expense and inconvenience of protracted litigation, there was no alternative but to accept a consent decree.

"Actually Republic has already released to TV eighty per cent of its old product produced prior to 1938. Consequently Republic is not required to release any additional pictures to TV at this time or in the immediate future. Furthermore, the consent decree contains a 'favored nations' clause to the effect that if the Court should decide the case in favor of the other defendants the consent decree Republic has signed will thereupon be cancelled."

"And so the mountain labored . . . Now we are curious to know whether, when the decree was presented to Judge Yankwich for approval, he was told that the decree was academic and the case moot.

OTHER PROVISIONS

"By Sec. VI (b) Republic is required to negotiate in good faith to make available for television a majority of its films produced since 1948. So immune are labor unions from the antitrust laws and so timid are politicians in dealing with them, that the decree does not even mention whom Republic is to negotiate with—the guilds. Paragraph (c) says that within two years after any post-1948 film released for 35 mm. national theatrical exhibition becomes a feature available for television pursuant to such negotiations, Republic shall offer for licensing at least 25% of all such films for television, provided they were released three or more years prior to the date upon which the two year period commenced.

"This gives Republic two years in which to get its accumulated post-1948 pictures cleared by the guilds and to offer 25% of them to television provided they are at least three years old. If Republic is as far ahead of the decree schedule in releasing films to television as we suspect, and if the decree works no change in the company's policy as Yates asserts, then this provision is important only as indicating what the Department of Justice hopes to accomplish in regard to the other defendants.

"The permanent provision is in Par. (d) which says that, thereafter, during each calendar year following the said two year period, Republic shall offer for licensing for television a number of feature films which shall be at least 50% of the number of feature films which the company shall have the right to license to television and which are released for 35 mm. national theatrical exhibition in the third preceding year. It is expressly provided that no feature need be so licensed or offered for license to television 'prior to the expiration of 3 years following the 35 mm. national theatrical release date in the U.S.'

HOW WILL RENTALS BE FIXED?

"Republic is required to offer its pictures to television in good faith, but suppose the company honestly thinks a picture is worth, say, \$10,000 for exhibition by a certain broadcaster and the latter thinks it is worth only \$5,000? Sec. VII (b) says that nothing in Par. VI or VII shall prevent Republic from 'failing or refusing to license for television any feature . . . to any particular licensee . . . because of the inability in good faith to agree with said licensee . . .

(Continued from back page)

**"A Man Alone" with Ray Milland,
Mary Murphy and Ward Bond**

(Republic, September; time 96 min.)

Those who like western melodramas ought to accept "A Man Alone" as an above-average picture of its kind, for it has plentiful fast action and considerable human interest. The picture represents Ray Milland's first directorial effort and he can take a bow for a job well done, for the story holds one's interest tight from start to finish. The pace in the first half is somewhat slow, but it is more than offset by the fast action in the second half, and by the exciting climactic gun battle between Milland and the villains in the closing reel. Fine acting jobs are turned in by Ward Bond as a crooked sheriff who becomes regenerated, and by Mary Murphy as his spirited daughter. Despite his occupation with the directorial work, Milland, too, comes through with an excellent performance as a notorious gunman who is wrongly accused of mass murder. The exterior backgrounds, enhanced by the fine Tricolor photography, are a delight to the eye:—

While stumbling across the Arizona desert after shooting his injured horse, Ray Milland, a notorious gunman, comes upon six dead victims of a stage holdup. He takes one of the stagecoach horses and rides to the town of Mesa, where he is suspected of the mass murder and forced to shoot a deputy sheriff in order to avoid arrest. He escapes into the open alley entrance of the local bank, where he overhears Raymond Burr, the town's banker, discussing the division of the holdup loot with several henchmen. A false step betrays Milland's presence and shooting follows. He again escapes and this time finds refuge in the basement of a house nearby, which proves to be the home of Ward Bond, the sheriff, who was ill with yellow fever. The contagious disease makes the house a sanctuary for Milland. He is discovered by Mary Murphy, Bond's daughter, who is frightened of him at first but agrees to keep him hidden when he convinces her of his innocence. In due time Bond recovers from his illness and both he and the townfolk learn of Milland's presence in his home. Bond prevents a lynching and prepares to bring Milland to trial, despite Mary's objections. Mary, learning that Bond was in the pay of Burr, threatens to expose him. Bond, now convinced that Milland is innocent, permits him to escape. As a result, the townfolk, aroused by Burr, decide to lynch Bond. Milland, who had feared such a happening, returns to town and, at gunpoint, stops the lynching and exposes Burr as the man responsible for the mass murder, a fact that is confirmed by one of Burr's disgruntled henchmen. Burr starts shooting and is killed in a fast exchange of bullets. It all ends with Milland deciding to settle down to a peaceful life in town with Mary as his wife.

The screenplay was written by John Tucker Battle from a story by Mort Briskin. No producer credit is given.

Family.

**"Killer's Kiss" with Frank Silvera, Jamie Smith
and Irene Kane**

(United Artists, no rel. date set; time, 67 min.)

This low-budget suspense melodrama is virtually a one-man production job in that it was written, directed, photographed and edited by Stanley Kubrick, who also co-produced the film with Morris Bousel. Although it has some good touches here and there, the overall result is not a happy one, and the best that may be said for it is that it deserves no better spot than the lower half of a midweek double bill in secondary situations. Its story about a small-time prize-fighter who saves a taxi dancer from the unwelcome advances of her bestial employer is familiar in theme, amateurish in treatment and definitely lurid in a number of situations. The players are generally unknown to movie audiences, but their acting is fairly competent. Most of the photography is in a low key and ranges from good to poor. There are, however, some outstanding shots of New York's lower East Side at dawn.

Jamie Smith, an unsuccessful boxer, is awakened by the hysterical cries of Irene Kane, his neighbor in a New York apartment building, and sees her struggling with Frank Silvera, her boss. He dashes to her apartment, only to find her

dazed on the floor and Silvera gone. She explains that Silvera is a rejected suitor, and that she had become involved with him as a taxi dancer in his cheap dance hall after an unhappy family experience. Their heart-to-heart talk about each other's troubles leads to love, and they decide to get married and return to Smith's home in Seattle. Smith arranges to meet his manager that night in front of the dance hall to cash the check from his last fight, while Irene visits Silvera to pick up the salary due her. Silvera, furious when he is unable to induce Irene to remain with him, orders two of his thugs to go downstairs and give Smith a beating. The thugs grab Smith's manager by mistake, force him into an alley and beat him to death. When the manager fails to show up, Smith and Irene return to their respective apartments to pack their belongings. In a swift series of events, Smith finds that Irene had disappeared from her apartment, and that the police suspected him of his manager's murder. He rushes to the dance hall and, at gunpoint, forces Silvera to take him to a warehouse where he and his thugs were holding Irene captive. Smith is overpowered by a trick but escapes by leaping through a window. A wild chase ends up in a mannequin factory where Smith emerges victorious after a furious battle with the thugs, who are apprehended by the police. It ends with Smith and Irene heading for Seattle and a new life together. Strictly adult fare.

**"Duel on the Mississippi" with Lex Barker
and Patricia Medina**

(Columbia, October; time, 72 min.)

This melodrama, which has been photographed in Technicolor, offers plentiful physical action, but its is short on situations with emotional appeal. As a result, the picture remains an indifferent entertainment. The story is based mainly on intrigue and unfolds in the 1820's, when imprisonment for debt was prevalent, but it is doubtful if the subject matter will appeal to present-day audiences. The romance is between a low-born Creole girl and the son of a Southern aristocrat. The principal players and the supporting cast act well, but the director was handicapped by weak story material. Although the color photography is good, it adds little to the entertainment values:—

Faced with bankruptcy when raiders make off with the entire crop of his Louisiana sugar plantation, John Dehner hopes to save himself by obtaining an extension of time for payment of a \$30,000 note. But Patricia Medina, a low-born Creole girl who had bought the note, resents Dehner's superior manner and refuses to extend the note in revenge against class-conscious aristocrats who would not accept her as an equal. Dehner is sentenced to debtor's prison and, to save him, Lex Barker, his son, offers to accept any terms. Patricia, seeing another opportunity to humble the proud, consents to have Dehner freed when his son agrees to be her servant for a period of three years. Suspecting that Warren Stevens, Patricia's suitor, led the plantation raid, Barker slaps him and is promptly challenged to a duel. The duel is stopped by Patricia when both men draw blood, but her obvious concern over Barker's safety convinces Stevens that she had fallen in love with him. Determined to avenge himself, Stevens, by shrewd financial manipulations, gains a half interest in a gambling ship operated by Ian Keith, Patricia's father, and proceeds to staff it with his underlings. His crooked policies provoke a fight that involves both Barker and Patricia and lands them both in jail, where the two pledge their undying love. On the following morning, Stevens bails out Patricia only and makes her his captive, but she manages to escape and join Barker, who by this time had gained his freedom. In the events that follow, Stevens and his henchmen set out on another plantation raid, and Barker and Patricia join forces to stop him. This leads to a series of intrigues and fights that end with Barker killing Stevens in a battle to the death while his henchmen are routed. The happy ending has the low-born Creole girl and the aristocrat planning to wed.

It is a Clover production, directed by William Castle from a story and screenplay by Gerald Drayson Adams.

Family.

"Blood Alley" with John Wayne and Lauren Bacall

(Warner Bros., Oct. 1; time, 115 min.)

CinemaScope, WarnerColor and the marquee value of the stars' names should help this adventure melodrama considerably at the box-office. As an entertainment, however, its story about an American sea captain who helps the entire population of a Chinese village to escape from the Chinese Reds probably will be limited in appeal to indiscriminating movie-goers who like plentiful action and who are not too concerned about a far-fetched plot. Although much excitement is whipped up by the adventures of the hero and the Chinese natives as they make their way through "Blood Alley"—the Formosa Straits—on an ancient ferry boat, the situations are generally unbelievable and illogical, particularly in regard to the ease with which they escape the deadly fire of Red Chinese gunboats and planes. The characterizations are stereotyped and the acting is competent enough if one takes into consideration the handicaps of the story material. The action is slow in a number of spots and its running time is much too long for what the story has to offer. The production values and photography are first-rate:—

Languishing in a Red Chinese jail, where he had been thrown by the Communists after the defeat of the Nationalist government, John Wayne, an American merchant marine captain, finds himself liberated by unknown friends who arrange his escape. Before long he learns that his benefactors are the people of a small Chinese village, 180 strong, who had tired of Communist treatment and sought to escape to Hong Kong and freedom. To accomplish this, they planned to seize an antiquated ferry boat and wanted Wayne to pilot the ship through "Blood Alley." Wayne looks upon the idea as pure folly, but the daring of the villagers stirs his adventurous spirit, and the blow it would be to Communist prestige intrigues him. He agrees to go along with the scheme and, after he and the villagers succeed in seizing the ship, all board it with personal belongings and food and set off for Hong Kong. Among the passengers is Lauren Bacall, daughter of a missing American doctor, who believed that her father had not been molested because the Reds needed doctors, but who joined the escape plan after learning the bitter truth about his death. Guided by Wayne, the flat bottom ferry boat narrowly escapes detection by running by night and hiding by day in uncharted inlets along the coast. At one point they are trapped by a Red destroyer and bombarded, but Wayne escapes the attack by guiding the ship through shallow water and a heavy fog. Despite further attacks and a shortage of food and fuel, Wayne ultimately succeeds in bringing the ship to Hong Kong, thus earning the undying gratitude of those who were rescued from Communist domination. He wins also Lauren's love and admiration.

It is a Batjac production, directed by William A. Wellman from a screenplay by A. S. Fleischman, based on his own novel.

Best suited for adults because of an attempted rape sequence.

"Count Three and Pray" with Van Heflin, Joanne Woodward and Raymond Burr

(Columbia, October; time, 102 min.)

A neat balance of drama, suspense, action and light comedy is offered in "Count Three and Pray," which should make a favorable impression on the general run of audiences. Photographed in CinemaScope and Technicolor, it is an off-beat story of post-Civil War days, centering around a rugged Southerner who returns to his home town after fighting for the North and meets stiff opposition from his neighbors, who considered him to be traitorous, when he tries to restore a demolished parsonage and become the town's preacher. Van Heflin does outstanding work as the Southerner who determines to bring religion to the town, despite everyone's knowledge of his bawdy past, but the surprise of the picture is Joanne Woodward, a newcomer, as a rugged and spirited 'teen-aged orphan who gets into his hair and eventually wins his heart. The story is warmly human in many of the situations, and it offers a fair share of physical thrills in the sequences where Heflin is goaded into using his fists by the town's hooligans. Raymond Burr, as a hateful man of means; Allison Hayes, as a spiteful and once-wealthy young woman who cannot win Heflin's love; and Jean Willes, as a good-hearted "madam" who enlists the aid of her girls to back up

Heflin's church-building project, figure importantly in the proceedings. The direction is fine, and so is the color photography:—

Returning to his village after the Civil War, Heflin finds himself despised as a traitor because he fought for the North. He makes his way to the village church, now a war ruin, and finds the abandoned parish house occupied by Joanne, a ragged, barefoot orphan, who had survived like a wild animal in the wake of the war, and who threatens to shoot him if he doesn't get off "her property." A stern threat from Heflin quiets her down, and he makes it clear that he planned to share the parish house with her while he rebuilds the church. Heflin's disclosure that he had become a parson and would rebuild the church does not please some of the townfolk, particularly Raymond Burr, the village's mean-minded storekeeper, who was symbolic of the social revolution that had hit the South; he was now the town's only man of substance, courted even by the land-owning class who had once considered him as "trash." Despite the obstacles thrown in his way by Burr, who was determined to drive him out of town, and despite wagging tongues regarding his innocent relationship with Joanne, Heflin, aided by Phil Carey, an irreverent but friendly lumber dealer, obtains the necessary materials to build his church and wins over the decent element in town. In a final effort to get rid of Heflin, Burr enlists the aid of Allison Hayes, his mistress, whom Heflin had spurned, to frame Heflin in a situation where she is found in his bed. Official charges are made, and Robert Burton, the regional bishop, conducts a hearing. Things look bad for Heflin until the bishop questions Joanne. Her naive answers make it clear that Heflin was not only the victim of a frame-up but that he had dedicated himself to the task of filling the community's spiritual needs. The bishop is shocked when he learns that Heflin is not an ordained preacher and that he was unaware of the requirement, but he arranges to take care of that detail and informs the townfolk that he fully approves of Heflin. The hullabaloo brings Heflin to the realization that he had fallen in love with Joanne, and she, aware of his feelings, quickly sees to it that the bishop joins them in marriage.

It was produced by Ted Richmond, and directed by George Sherman, from a story and screenplay by Herb Meadow.

Family.

"Hold Back Tomorrow" with John Agar and Cleo Moore

(Univ.-Int'l, November; time, 75 min.)

The consciences of those in the Johnston office who have charge of approving stories and granting production code seals must have taken innumerable tumbles and somersaults to induce them to pass this story. It deals with a convicted man who, on the eve of his execution, is granted a last request—a woman to comfort and amuse him in his final hours. Although the warden conveniently supplies him with a woman, nothing, of course, happens physically, but the very thought of the request should prove repulsive to most of those who will see it. To say that the acting is good cannot excuse the theme, which is best suited for those theatres that specialize in sensational exploitation methods. Most of the action centers on the dialogue between the convict and the girl. The photography is just as somber as the theme:—

Awaiting execution in a death cell, John Agar, a convicted killer, is so bitter that he even refuses to see Steffi Sidney, his sister. Dallas Boyd, the prison warden, informs Agar that he will be supplied with anything he wants, as is customary on the last night on earth for those who are to be executed. At first, Agar refuses anything and everything, but he relents at the last minute and requests that he be supplied with a woman. The warden is shocked by the request, but decides to fulfill it in the belief that he has no way out. He sends two of his representatives out to find a woman who would be willing to spend the night with Agar, and they come across Cleo Moore, a despondent girl, who had just been dragged out of the sea after an attempt to drown herself. She accepts the proposition that is made to her and is taken to Agar's cell. The two talk all through the night and, as dawn approaches, they find that they had fallen in love with each other. Before he is led to the gallows, Agar asks that he and Cleo be married. Frank de Kova, the priest, complies with the request after much hesitation. The closing scene finds Agar heading for the gallows while Cleo prays.

It was produced, directed and written by Hugo Haas.

Not for family audiences.

on the license fee or other terms and conditions of license . . .

"The proposed licensees' only redress, in case the parties are unable to get together, would be to complain to the Department of Justice in hopes it would institute contempt proceedings. In the event of such proceedings, the issue would be Republic's good faith. It would add up to compulsory arbitration of film rentals by public authority which, I should think, would be infinitely more objectionable than the voluntary arbitration which the film companies spurn.

GOVERNMENT AND OTHER ELEMOSYNARY INSTITUTIONS

"The decree is not limited to furnishing pictures for television. Under the term 'Government outlets' it relates to the Armed Forces, Veterans' Hospitals, Red Cross and USO. Under 'other outlets' it relates to all places at which 16 mm. pictures are shown, such as roadshowmen, hotels, clubs, merchant free shows, schools, churches, charitable organizations, etc. The provision relating to these outlets, Sec. 14, provides as follows:

"Said defendants are ordered and directed to license or offer for licensing in good faith during each calendar year . . . to Government and other outlets 80% of the number of feature films available for 16 mm. exhibition which were released for 35 mm. national theatrical exhibition . . . during the second preceding calendar year."

"Comments on this and other features of the decree would consume many pages and it is thought advisable to wait for the questions which will undoubtedly arise in members' minds and answer such of them as are of interest and importance.

WHAT WILL THE OTHER DEFENDANTS DO?

"While the decree may not be too important in its application to Republic, it would lead to serious consequences if applied to other companies—not only to exhibitors, but the companies also.

"As of this time, I believe it is the purpose of the remaining defendants to remain in and oppose the case. The basis of this belief will be communicated to Allied leaders in a separate note."

"The Tall Men" with Clark Gable, Jane Russell and Robert Ryan

(20th Century-Fox, Oct. pre-release; time, 122 min.)

A sure-fire combination of entertainment as well as marketable elements is offered in this super-Western, which should go over very well with the rank-and-file movie-goers. From the marketable point of view, there are such important elements as magnificent outdoor scenery, enhanced by CinemaScope and beautiful DeLuxe color photography, and the undeniable drawing power of Clark Gable, Jane Russell and Robert Ryan. From the entertainment point of view, it has an interesting and exciting story, tense suspense, thrilling action sequences, above-average romantic interest, good touches of comedy and attention-holding characterizations. Gable, handsome as ever, is ideally cast as the virile and quietly courageous hero of the piece, as is Miss Russell as a rugged and vivacious young woman who has her romantic ups and downs with Gable but finally snares him in the end. Robert Ryan, too, is fine as the shrewd and cool villain, and Cameron Mitchell offers an interesting characterization as Gable's younger and uncontrollable brother. The dialogue is very good and frequently humorous. A number of the situations are spectacularly thrilling, such as the scenes of a vast cattle herd; a vicious battle with hostile Indians, who are defeated by a stampede of the herd through their ranks; and a short but deadly fight with a band of outlaws who attempt to place a tax on the herd for passing through Kansas. All in all, it is an impressive piece of screen entertainment and will undoubtedly prove to be a top box-office attraction.

Set in 1867, the story has Gable and Mitchell, Texans and veterans of Quantrell's raiders, riding into the frontier town of Mineral City, Montana, with robbery on their minds. They go to a local saloon and select as their victim Robert Ryan when they see him put a large sum of greenbacks in a money belt. The brothers corner Ryan in a dark stable, relieve him of the money belt and force him to accompany them out of town to prevent him from setting the vigilantes on their trail. Ryan informs Gable that he had drawn the \$40,000 stolen from him to buy cattle in Texas and to drive them 1500 miles to Montana, where the cattle was in great demand and would bring a high price. He offers to make Gable and Mitchell his partners if they would undertake to manage the cattle drive, and they accept the proposition.

The three then head for Texas and, en route, get a preview of the hazards to be faced in driving the cattle back North. During the trek, Gable rescues Jane Russell, lone survivor of a small party of emigrants who had been wiped out by Indians. A romance buds between them, but it hits a rocky road when he loses patience with her because of her ambitions of wealth and a life of ease as opposed to his dream of settling down on a ranch. When they reach San Antonio, Gable concentrates on buying cattle and organizing cowhands for the drive, while Jane finds a willing suitor in Ryan, who obliquely offers to fulfill her dream of wealth and power if she sticks with him. Ryan takes her along on the drive, despite Gable's objections. The trek North is marked by many problems, the most formidable being an encounter with Union guerrillas who are routed when they attempt to tax the vast herd, and a fierce battle with Sioux Indians, who had murdered Mitchell. The trip is also marked by good-natured friction between Gable and Jane, but it could not cover up the fact that both were more in love than ever. The cattle herd eventually reaches Montana after overcoming the many obstacles, but when it comes to the pay-off Ryan tries to doublecross Gable by attempting to have him arrested for robbing him months previously. Gable, having anticipated such a move, gains control of the situation with the aid of his loyal cowhands. He then sees to it that the cowhands receive the bonus he had promised them, and collects his own rightful share of the profits. He heads back to his camp resigned to the belief that Jane will marry Ryan, but he is delighted no end when he finds her waiting for him.

It was produced by William A. Bacher and William B. Hawks, and directed by Raoul Walsh, from a screenplay by Sydney Boehm and Frank Nugent, based on the novel by Clay Fisher. Suitable for the family.

"Bengazi" with Richard Conte, Victor McLaglen and Mala Powers

(RKO, September; time, 79 min.)

An ordinary adventure melodrama of program grade. Set in post-war North Africa, and centering around underworld characters who attempt to steal a fortune in gold buried in the desert by Arab tribes during the war, the story is synthetic and the characterizations stereotyped and unbelievable. Moreover, the pace is slow and moody and, though there is considerable firing of guns, there is hardly any physical action. The players are competent, but the inadequacies of the script do not permit them to impart any realism to their respective roles. At best, it will serve as a mild supporting feature in small-town and neighborhood situations. The black-and-white photography, in Super-Scope, is good:—

Briefly, the rambling story has Victor McLaglen and Richard Conte, owners of an underworld bistro in Bengazi, stealing a lorry from a British supply depot so that they could use it to transport them to an old desert mosque, where a gold treasure had been buried by desert tribes during the war. Set to accompany them is Richard Erdman, a paroled convict, who knew the location of the mosque. Richard Carlson, a British inspector, suspects that McLaglen and Conte had stolen the lorry but he is unable to get any evidence against them. On the eve of the trip into the desert, Mala Powers, McLaglen's daughter, whom he had not seen in 15 years, arrives unexpectedly from Ireland. McLaglen drools sentimentally over the girl and tells her that Conte had forced him into a life of crime. She openly despises Conte, who does not defend himself against McLaglen's false accusation. Carefully eluding the police, McLaglen, Conte and Erdman dash out of Bengazi in the stolen lorry and make their way across the desert to the mosque. Shortly after they arrive, Erdman is murdered by desert tribesman who also make off with the lorry, leaving McLaglen and Conte besieged. Meanwhile Carlson learns from Mala of the treasure-hunting trip and sets out with her in a police plane to search the desert. They find the mosque and land nearby. The tribesmen immediately set the plane on fire and they, too, find themselves trapped in the mosque. In the events that follow, McLaglen is killed and Carlson is wounded. To save Mala and Carlson, Conte, who had found the gold, risks his life to return it to the tribesmen in exchange for his companions' safety. This brave act makes Mala realize her love for Conte, while the appreciative Carlson promises not to prosecute him if he will leave North Africa.

It was produced by Sam Wiesensthal and Eugene Tevlin, and directed by John Brahm, from a screenplay by Endre Bohm and Louis Vittes, based on a story by Jeff Bailey.

Unobjectionable for the family.

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THE ARBITRATION PLAN

Agreement on a final draft of an all-industry arbitration and conciliation plan was finally announced this week by the joint exhibitor-distributor committee that was set up more than sixteen months ago to develop such a program.

The committee has submitted copies of the 65-page draft to each of the distributing companies and exhibitor organizations that participated in the arbitration conference, which was held in New York in May, 1954. If the plan is approved by them, it will then be submitted for approval to the U.S. Department of Justice and to the Federal Court, following which it would be put into operation as soon as possible.

Besides the distributor members of the Motion Picture Association of America, the exhibitor organizations represented in the negotiations include the Theatre Owners of America, Southern California Theatre Owners Association, Independent Theatre Owners Association, Metropolitan Motion Picture Theatres Association and the International Drive-In Theatres Association.

As it is well known, National Allied has declined to participate in the present effort to establish an arbitration system because of the distributors' unwillingness to arbitrate film rentals.

An examination of the final draft discloses that it is essentially the same as the arbitration draft dated October 17, 1952, which was prepared by the distributors after the 1952 arbitration negotiations and which was a modification of the August 21, 1952 draft prepared by a joint exhibitor-distributor drafting committee. It will be recalled that the October, 1952, draft which reflected changes proposed by the distributors, was rejected by National Allied, not only because it contained no provision for the arbitration of film rentals, but also because it did not promise "direct, immediate and substantial benefit to the exhibitors."

In a comprehensive analysis of that draft, Abram F. Myers, Allied's board chairman and general counsel, criticized virtually all its provisions, mainly because they were either too inadequate to afford proper remedies, or were written in language so obscure as to make them subject to different interpretations.

The present draft contains further modifications of the 1952 draft and, in some instances, these modifications eliminate provisions that were considered by Allied to be on the "plus side" in that they could be of substantial benefit to exhibitors if put in effect.

For example, under the clearance provisions of the 1952 draft, the scope of arbitration covered contro-

versies arising upon the complaint of an exhibitor that—

"A. a distributor or distributors have agreed with each other or with any exhibitor or exhibitors to maintain and as a result are maintaining a system of clearances to the detriment of the complainant's theatre."

Under this provision, the arbitrators, if they found in favor of the complainant, could make an award directing the distributor to "cease and desist" from maintaining such system of clearances. This particular provision, however, has been eliminated from the present draft.

Modified also in the present draft is the definition of clearance, which is defined as meaning "the period of time stipulated in license contracts between runs of the same feature within a particular area or in a specified theatre." The 1952 draft defined clearance in the same way, but included also the waiting time "which regularly occurs between the prior and subsequent runs in competing theatres in the absence of any express contract provision describing the same." This additional wording is eliminated from the clearance definition in the present draft.

Another "plus side" provision that has been eliminated concerns the code of fair practices governing competitive bidding, violation of which would be subject to arbitration upon the complaint of an exhibitor. The 1952 draft provided, among other things, that any exhibitor submitting an offer may request in writing that all offers competitive with his own shall be revealed to the participating exhibitors (or such as may care to avail themselves of the privilege) when and where the same are opened, but before an award of the picture has been made and at no other time. This provision is modified in the present draft to the extent that only the successful offer shall be revealed within 14 days *after* there has been an award of the picture.

A general provision contained in the present draft, but not included in prior drafts, provides for the following:

"Two pictures designated during each twelve months following the effective date of this agreement by each distributor party hereto as of unusual character shall be excluded from the provisions of this agreement. Such pictures in nowise shall be subject to arbitration until such time as the same are announced by such distributor for general distribution. Thereafter the provisions of this agreement shall be applicable in respect of matters occurring in the course of such general distribution of the said pictures."

(Continued on back page)

**"The Deep Blue Sea" with Vivian Leigh,
Kenneth More and Eric Portman**

(20th Century-Fox, November; time, 99 min.)

Photographed in CinemaScope and color by DeLuxe, there is much about this British-made romantic triangle drama that is effective and intriguing, but since the motivations of the characters are curiously foggy the overall result is a dramatic entertainment that is not wholly satisfying, despite the artistry of the direction and acting. It is the type of picture that will find its best reception in class situations, for it is all talk and no action, with the dialogue requiring constant analyzing in order for one to understand what makes the characters do what they do. The story is neither pretty nor stirring, for it centers around the mixed emotions of a cultured woman who leaves her distinguished husband and sacrifices her dignity and self respect to live with a younger but irresponsible man, purely out of physical desire. Vivian Leigh and Kenneth More turn in sensitive acting jobs as the illicit lovers, and Emyln Williams is equally good as the understanding husband, but at no time do they impress one as being real people. Worked into the proceedings are some fascinating shots of Soho's colorful night life:—

The story opens with Vivian found unconscious in a drab London boarding house after an unsuccessful attempt at suicide while More, believed to be her husband, is away for the week-end playing golf. She is revived by Eric Portman, another roomer and former doctor, who for reasons best known to himself was not permitted to practice medicine. Moira Lister, another lodger, discovers that More and Vivian are not married and that she is really the wife of Emyln Williams, a distinguished judge. Moira telephones Williams, who hurries over to see Vivian, but she refuses to accept his aid. By flashback, it is then revealed that, one year previously, she had fallen deeply and illogically in love with More, a gay but irresponsible ex-R.A.F. flyer, who had persuaded her to leave Williams in spite of the fact that he made to effort to find gainful employment to support her in comparative comfort. Vivian's love for More remained overwhelming, but More's ardour had cooled within a few months and their life together had become unhappy. Neither, however, had the strength to end the unsatisfactory relationship. When More returns home and learns of her attempted suicide, he decides that it would be best to leave her. Vivian, aware of his intentions, searches for him frantically in London's night-club district but to no avail. Williams, fearing that Vivian will again attempt suicide, begs her to return to him but without success. Portman finally takes a hand in the matter and explains to Vivian that her only hope for a happy life is to break away from More, and that she, being the stronger of the two, must make the break, because More was too weak to leave her for good. Portman's analysis proves to be accurate when More returns and expects Vivian to beg him not to leave her. Heeding Portman's advice, she finds the strength to send More away for good.

It is a London Film Production, presented by Alexander Korda and produced and directed by Anatole Litvak, from a screenplay by Terence Rattigan, based on his own play. Adult fare.

**"The Treasure of Pancho Villa"
with Rory Calhoun, Shelley Winters
and Gilbert Roland**

(RKO, October; time, 95 min.)

Movie-goers who enjoy virile outdoor fare should get fairly good satisfaction out of "The Treasure of Pancho Villa," for it has an above-average cast, Technicolor photography in the SuperScope process, and plenty of action and suspense. Set in 1914 and centering around a gold shipment that is stolen for Pancho Villa, the Mexican revolutionist, but never delivered to him, the story is fanciful and for the most part weak and unconvincing, but this probably will make little difference to those who are concerned more with movement than with story values. The characteri-

zations are colorful, if not believable, and the acting competent enough. There is a romance between Shelley Winters and Rory Calhoun, but it is unimportant and seems to have been dragged in by the ear. The closing scenes, where a dynamite blast causes an avalanche of rock and dirt to bury the gold and the Federalists, are impressive. Filmed entirely in Mexico, the picture offers good outdoor scenery and sharp color photography:—

While Pancho Villa and his forces hide in the wilds of Northern Mexico to await further financing of the revolution, Gilbert Roland, one of his officers, ambushes a Federalist train with a band of guerrillas and makes off with a shipment of gold to aid their cause. Roland accomplishes this feat with the aid of Rory Calhoun, an American soldier-of-fortune, who was especially adept with a machine gun. Returning to Roland's camp, Calhoun meets Shelley Winters, an American girl, who had joined the cause after her father's murder by the Federalists. Shelley persuades Roland and Calhoun to let her go along on a hazardous trip with the gold to a secret rendezvous with Villa. Shelley falls in love with Calhoun but resents his cynical assertion that all he wants from the revolution is the pay for his services. When Roland finds the party threatened by pursuing Federalists, he orders Calhoun and Joseph Calleia to take a number of men and push on with the gold while he and the main party hold back the Federalists. Things go badly for Roland when the Federalists attack, but Calhoun returns with his machine gun in time to stem the tide. They then head for the rendezvous, where they are taken prisoners by the traitorous Calleia, who reveals that Villa did not show up and that he intended to keep the gold for himself and his henchmen. Calhoun manages to gain control of the situation with his machine gun and announces that he had decided to keep the gold for himself. He gives Calleia and his men food and water and orders them to take Shelley to the coast and safety. He then disarms Roland and a few faithful followers and compels them to help him escape with the gold. In the complicated events that follow, Calleia turns against his own men by delivering them to the Federalists in return for amnesty. Shelley, however, is released. Calleia then guides the Federalists to Calhoun, who by this time had been deserted by all the men except Roland. Both put up a furious fight, killing Calleia and many of the Federalists before they run out of ammunition. When Roland is killed, Calhoun sets off a dynamite charge, which causes an avalanche of earth and rock to engulf the Federalists and the gold while he makes his way to safety.

It was produced by Edmund Grainger, and directed by George Sherman, from a screenplay by Niven Busch, based on a story by J. Robert Bren and Gladys Atwater.

Ethically unsuited for children.

**"Lucy Gallant" with Jane Wyman,
Charlton Heston and Claire Trevor**

(Paramount, November; time, 104 min.)

A fairly good romantic melodrama, photographed in VistaVision and Technicolor. The story is made up of familiar pulp fiction ingredients, rarely strikes a realistic note and offers few surprises, but it holds one's interest throughout because of the competent direction and acting, as well as the colorful setting of a modern-day Texas boom-town. While the picture should prove acceptable to the general run of audiences, it undoubtedly will have a particular appeal for women, not only because of the career-versus-marriage theme, but also because it offers a fabulous fashion show of the latest in up-to-date clothes. The one jarring note in the picture is the blatant advertising plugs given to TWA (Trans-World Airlines) in several of the scenes. Since these plugs add nothing to the story and could be eliminated, it is quite obvious that their insertion has been deliberate. Exhibitors who object to their screens being appropriated in this fashion should use their scissors:—

Traveling West in 1940, Jane Wyman looks forward to an uncomfortable delay when her train is stalled in a wash-

out near New City, a booming oil town in Texas. Charlton Heston, a husky rancher, comes to her aid and finds a room for her in a boarding house operated by Thelma Ritter and Wallace Ford, her husband. On the following day, Jane notices the dowdily-dressed women in town admiring her smart clothes. Being short of funds, she quickly sets up shop in an empty store and sells her wardrobe at a big profit to the clothes-hungry wives of the newly rich. She then talks William Demarest, the local banker, into lending her money to establish a fashion house, which she builds into a flourishing business with the aid of Claire Trevor, owner of a "house of pleasure." Meanwhile a romance develops between Jane and Heston, but nothing comes of it because of his insistence that she give up her career to become his wife. With the advent of World War II, Heston joins the Air Force. He returns several years later and finds that the town had expanded considerably, that his old friends are rolling in wealth, and that Jane had become more prosperous than ever. They renew their romance, but it remains a stalemate because of her refusal to give up her career. Jane finds herself faced with disaster when her shop is destroyed by fire and Demarest hesitates to finance the building of a larger and finer store. Heston, who had just struck oil on his property, secretly induces Demarest to grant her the loan, in spite of the fact that her further success would serve only to widen the rift between them. He then goes abroad for a wild fling and, upon his return, learns that she is about to lose the store because of inability to meet the bank note. He again steps in secretly and saves the situation, but this time she finds out that he is her benefactor. She then realizes her love for him and gladly gives up her career to become his bride.

It was produced by William H. Pine and William C. Thomas, and directed by Robert Parrish, from a screenplay by John Lee Mahin and Winston Miller, based on a novel by Margaret Cousins.

Family.

"Tennessee's Partner" with John Payne, Ronald Reagan, Rhonda Fleming and Coleen Gray

(RKO, September; time, 87 min.)

Tense, tightly written, swiftly paced and replete with exciting action, "Tennessee's Partner" is an engrossing melodrama, based on Brete Harte's classic story of the same name and photographed in SuperScope and Technicolor. Set in the California gold-rush days and centering around the close friendship that develops between a naive cowpoke and a shrewd but well-meaning gambler, the story grips one's interest throughout, thanks to the expert direction of Allan Dwan, who got the utmost out of the story's many exciting and suspenseful scenes. The acting is very good, with colorful characterizations delivered by John Payne, as the smooth but tough gambler; Ronald Reagan, as the selfless but rugged cowpoke; Rhonda Fleming, as owner of a plush establishment where well-heeled customers can either gamble or enjoy the company of pretty hostesses; and Coleen Gray, as a gold-digger whose attempt to play Reagan for a "sap" is thwarted by Payne. Although it is essentially a serious story, there are good touches of comedy here and there to relieve the tension. The production values capture the flavor of the lusty period, and the color photography is fine:—

Payne, who gambled in Rhonda's place and shared his winnings with her, wins heavily from John Mansfield, a prospector, who accuses him of cheating. Mansfield waylays Payne and is about to shoot him when Reagan, a stranger who had just arrived in town, intervenes and kills him. Both Payne and Reagan are jailed for murder but are released when Rhonda and her girls testify that the shooting was in self-defense. The two men become firm friends, and Payne looks forward to meeting Reagan's sweetheart, who was coming to town to marry him. Payne conceals his shock when she proves to be Coleen Gray, one of his former flames, whom he knew to be no good. To save Reagan from an

unfortunate marriage and to recover the \$5,000 bankroll Reagan had placed in her trust, Payne makes a play for Coleen and persuades her to run away with him, but he leaves her stranded in Sacramento after relieving her of Reagan's money. Payne's action is misunderstood by Rhonda, who thinks that she had been jilted, and by Reagan, who vows to shoot him on sight. Reagan turns to prospecting and, while digging ore, helps Chubby Johnston, an old-timer staked by Payne, to map out a gold strike he had discovered. Payne returns to town just as the old-timer passes out from too much celebrating. He puts him to bed in his room and then sets out to see Reagan and square himself. Reagan gives Payne a savage beating before he can explain, and is filled with remorse when he learns the truth about Coleen. Meanwhile the old-timer is found beaten to death and Payne is arrested for the murder. When the map of the old-timer's gold claim is found stolen, Reagan realizes where the real murderer could be located. He helps Payne to break out of jail and guides him to the claim, where they trap Anthony Caruso, a local gambler, as he tries to change the marker. In the ensuing gunfight, Reagan sacrifices his life to save Payne, who in turn kills Caruso. His innocence established, Payne marries Rhonda and heads for San Francisco to start a new life with her.

It was produced by Benedict Bogeaus, and directed by Allan Dwan, from a screenplay by Milton Krims and D. D. Beauchamp.

Unobjectionable morally.

"Fort Yuma"

with Peter Graves and Joan Vohs

(United Artists, October; time, 79 min.)

Routine program fare is served up in this Indian-versus-U.S. Cavalry melodrama, which has been photographed in Technicolor. The magnificent mountain and desert scenery, as well as some scenes of stiff fighting between the Indians and the Cavalry troopers, are the only worthwhile features that it has to offer. The trouble with the story is that it lacks unity. It is just a string of situations, some of them dragged in by the ear, that have been put together in the hope of causing thrills. No one in the cast means anything at the box-office, but the acting adequately meets the demands of the ordinary script. The color photography is good:—

When an Apache chief is shot dead by a furious settler as he comes to Fort Yuma to sign a peace treaty, Abel Fernandez, his son, bitterly vows revenge and determines to capture the fort. Meanwhile a military column, headed by Apache-hating Peter Graves, sets out for the fort with ammunition and reinforcements. Graves does not trust Sgt. John Hudson, an Apache scout assigned to his column, even though he was the brother of Joan Taylor, a beautiful Apache maiden, with whom Graves was secretly in love. Accompany Graves' column to Fort Yuma is Joan Vohs, an attractive missionary, who planned to teach there. En route the column is attacked by the Apaches and both sides suffer heavy losses. Miss Taylor is killed during the battle, and dies in Graves' arms. The Indians strip the dead troopers of their uniforms, don them and head for Fort Yuma disguised as a Cavalry troop. They planned to approach the fort undetected and to blow up the entrance by setting fire to a captured ammunition wagon. Aided by Hudson, who had proved his loyalty, Graves races after the Apaches to head them off before they reach the fort. He manages to get a warning through in time and, while the troopers wipe out the Indians in a fierce battle, he disposes of their young chief in a hand-to-hand struggle. On the following day, Graves puts a crude marker on Miss Taylor's grave and rides away.

Howard W. Koch produced it for Aubrey Schenck, and Lesley Selander directed it from a story and screenplay by Danny Arnold.

Adults.

From the modifications cited, it appears as if the present arbitration draft offers even less to the exhibitors than the earlier drafts. Whether or not it will be approved by the exhibitor organizations to which it has been submitted for study remains to be seen. If it is accepted by them, there is a question as to whether or not it will be approved by the Department of Justice in view of the fact that National Allied, which represents nearly half the organized exhibitors in the country, will not be a signatory to the agreement.

Finally, even if the plan is approved by the Department of Justice, it is doubtful if the arbitration system will be meaningful and workable without Allied's participation.

MORE ON INDISCRIMINATE SELLING TO BOTH TV AND THEATRES

According to a report in the September 28 issue of *Motion Picture Daily*, Budd Rogers, the producers' representative, has acquired from the Bank of America theatrical distribution rights to a package of sixteen feature pictures, which the bank possessed through foreclosure and which have been shown on television.

The pictures were acquired in April, 1954, by General Teleradio in a 30-feature film deal for TV distribution and have appeared on WOR-TV's "Million Dollar Movie" in New York City. They no doubt have been or will be shown in other TV markets.

Rogers who will distribute the pictures as reissues through franchise holders, said that they include "Arch of Triumph," "Caught," "One Touch of Venus" and "Mr. Peabody and the Mermaid." The twelve other pictures acquired by Rogers are not identified, but they are the same as contained in the bank's 30-feature deal with General Teleradio.

The remaining 14 pictures of the 30 are being distributed theatrically by Favorite Films, according to Peter Geiger, New York representative of the Bank of America, which retains ownership of the pictures.

Thus, in addition to the ones already mentioned, the films that will be or are being distributed theatrically by Budd Rogers and Favorite Films, and at the same time have been or are being distributed to television by General Teleradio, include the following:

"Casbah," "The Countess of Monte Cristo," "Dark Mirror," "Double Life," "Letter from An Unknown Woman," "Lost Moment," "Secret Beyond the Door," "The Senator Was Indiscreet," "Body and Soul," "The Other Love," "The Private Affairs of Bel Ami," "Ramrod," "So This is New York," "The Fabulous Dorseys," "Four Faces West," "Let's Live a Little," "Northwest Stampede," "Ruthless," "The Scar," "Force of Evil," "No Minor Vices," "Magic Town," "The Miracle of the Bells," "Lulu Belle" and "Macbeth." Most of the films are from six to seven years old.

Since the pictures listed are being sold indiscriminately to both television and the theatres, the exhibitor who contemplates booking any of them would be wise to investigate whether or not they have been televised in his immediate area and, if not, when they will be, if at all. Such precautions will save you

the embarrassment of booking a picture for which you will charge an admission price but which may be seen on television free of charge, either while you are playing it or shortly after you have played it.

If the salesman assures you that a particular picture has not been shown on TV and will not be shown until long after you have played it, make him guarantee it by writing it into the contract.

HOW HIGH IS UP?

What may be considered an effective reply to the TOA assertion that it is receiving encouraging reports of an easement of film selling policies is contained in the following remarks of Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, who had this to say in a current bulletin under the above heading:

"While grosses continue to slip and distributor profits rise, there are some in our industry who think all is right with the world and that this organization and National Allied should just cuddle up to the distributors and say, 'Thanks for all the promises.'

"Well, here's the box score as it stands now, company by company.

"MGM—'Guys and Dolls'—90% of the gross receipts and no advertising off the top.

"Fox—'The Tall Men'—No definite figures on this one but the noises being made by exchange managers sound like high terms.

"Paramount — 'White Christmas' (2nd time around) 40%. 'Strategic Air Command' 50% (there have been lower deals on this one, though). 'To Catch a Thief' 50%.

"United Artists—'Not As a Stranger' 50%.

"Buena Vista—'Lady and the Tramp' 50%.

"Universal—'To Hell and Back' 50% with a double weekend.

"So you wait a while saying you can't pay those terms and when they have another 50% picture lined up they'll come down to 35% on this list and you'll pay it long after the initial publicity build-up has worn off. You don't do business and you go back to them and complain and they tell you they adjusted it before they sold it to you.

"We don't think that makes sense. At the Chicago convention, November 7-8-9, they are going to discuss this subject and mince no words either. Will you be there? There may be honest differences of opinion on how the situation should be handled but unless each person who has an opinion voices it, it will be impossible to ascertain how people feel.

"The distributors complain that every one wants to move his run up. Of course, he does, because he knows that pictures lose their impact fast these days. But by the same token, they charge just as much for the pictures second run as first run. It is only after 60 days or so that they come down.

"There is bidding going on in several situations in this state. And the bidders are in some cases bidding not for first run, but for second. So they are paying as much for second run as they would for first. All right, you say, that's because they're bidding. But there are plenty of negotiated deals where the price is just as much for second run as for first run. When you pay 50% for a picture, do you think first runs are paying more? In many cases it is less."

HARRISON'S REPORTS

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

5518 Lord of the Jungle—Johnny Sheffield	June 12
5519 Finger Man—Lovejoy-Tucker-Castle	June 19
5520 Wichita—McCrea-Miles-Ford (C'Scope)	July 3
5521 Case of the Red Monkey—Conte-Anderson	July 10
5524 Betrayed Women—Matthews-Michaels	July 17
5522 Spy Chasers—Bowery Boys	July 31
5525 The Phenix City Story—Kiley-McIntyre	Aug. 14
5526 Night Freight—Tucker-Britton	Aug. 29
5523 The Warriors—Flynn-Dru (C'Scope)	Sept. 11
5530 Wicked Wife—British cast	Sept. 18
5529 Jail Busters—Bowery Boys	Sept. 18
5528 The Return of Jack Slade—Ericson-Blanchard (formerly "Son of Slade")	Oct. 9
5531 Bobby Ware Is Missing—Brand-Franz	Oct. 23
5531 Gun Point—MacMurray-Malone (C'Scope)	Oct. 30
Time Slip—Nelson-Domergue	not set
5527 They Came from Another World— McCarthy-Wynter	not set
(formerly "The Body Snatchers")	

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

Davy Crockett—Parker-Ebsen	June
Lady and the Tramp—Cartoon feature	July
The African Lion—True Life Adventure	Oct.

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

1954-55

724 End of the Affair—Johnson-Kerr	May
728 Tight Spot—Rogers-Robinson	May
743 Seminole Uprising—Montgomery-Booth	May
739 Cell 2445, Death Row—Campbell-Grant	May
738 A Prize of Gold—Widmark-Zetterling	June
742 5 Against the House—Madison-Novak	June
745 The Petty Girl—reissue	June
741 They All Kissed the Bride—reissue	June

732 It Came from Beneath the Sea—Tobey-Domergue	July
747 Chicago Syndicate—O'Keefe-Lane	July
746 Creature with the Atom Brain—Denning-Stevens	July
736 The Long Gray Line—Power-O'Hara	Special

(End of 1954-55 Season)

Beginning of 1955-56 Season

801 The Man from Laramie— Stewart-O'Donnell (C'Scope)	Aug.
803 Bring Your Smile Along—Laine-Brasselle	Aug.
802 Footsteps in the Fog—Granger-Simmons	Sept.
807 The Night Holds Terror—Kelly-Parks	Sept.
806 Special Delivery—Cotten-Bartok	Sept.
809 The Gun That Won the West— Morgan-Raymond	Sept.
804 Apache Ambush—Williams-Jaeckel	Sept.
My Sister Eileen—Leigh-Lemmon-Garrett	Oct.
Count Three and Pray—Heffin-Woodward	Oct.
805 Devil Goddess—Johnny Weissmuller	Oct.
Duel on the Mississippi—Barker-Medina	Oct.

Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

5413 Air Strike—Denning-Jean	May 6
5414 Phantom of the Jungle—Hall-Gwynne	May 20
5418 King Dinosaur—Bryant-Curtis	June 17
5416 The Lonesome Trail—Morris-Agar	July 1
5421 Simba—Dick Bogarde	Sept. 9

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

1954-55

525 The Prodigal—Turner-Purdom (C'Scope)	May
526 The Marauders—Duryea-Richards	May
524 Camille—reissue	May
527 Love Me or Leave Me—Day-Cagney (C'Scope)	June
528 Moonfleet—Granger-Lindfors (C'Scope)	June
529 Interrupted Melody—Ford-Parker (C'Scope)	July
531 The Cobweb—Bacall-Widmark-Boyer (C'Scope)	July
530 Wizard of Oz—reissue	July
532 The King's Thief— Purdom-Blythe-Niven (C'Scope)	Aug.
533 The Scarlet Coat— Wilde-Wilding-Francis (C'Scope)	Aug.

(End of 1954-55 Season)

Beginning of 1955-56 Season

601 It's Always Fair Weather— Kelly-Dailey (C'Scope)	Sept.
602 Svengali—Hildegard Neff	Sept.
603 The Bar Sinister— Richards-Gwenn-Jagger (C'Scope)	Sept.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5411 Hell's Island—Payne-Murphy	June
5412 The Far Horizons—MacMurray-Heston-Reed	June
5425 Strategic Air Command—Stewart-Allyson	July
5413 The Seven Little Foys—Bob Hope	July
5414 We're No Angels—Bogart-Bennett	Aug.
5415 You're Never Too Young—Martin & Lewis	Aug.

(End of 1954-55 Season)

Beginning of 1955-56 Season

5501 The Girl Rush—Russell-Lamas	Sept.
5502 To Catch a Thief—Grant-Kelly	Sept.
5503 Ulysses—Douglas-Mangano	Oct.
5429 White Christmas—reissue	Oct.
R5505 Unconquered—reissue	Oct.
R5506 Trail of the Lonesome Pine—reissue	Oct.
R5507 Shepherd of the Hills—reissue	Oct.
5508 The Trouble with Harry—Forsyth-McLean	Nov.
5504 Lucy Gallant—Wyman-Heston	Nov.

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

1954-55

- 510 Quest for the Lost City—Documentary May
576 I Remember Mama—reissue May
513 Son of Sinbad—Robertson-Forrest (SuperScope) .. June
577 The Big Street—reissue June
514 Wakamba—Documentary June
515 Pearl of the South Pacific—
Mayo-Morgan (SuperScope) June
516 Bengazi—Conte-McLaglen (SuperScope) Sept.
(End of 1954-55 Season)

Beginning of 1955-56 Season

- 602 Tennessee's Partner—
Payne-Reagan-Fleming (SuperScope) Sept.
601 The Treasure of Pancho Villa—
Winter-Calhoun (SuperScope) Oct.
The Brave One—Ray-Rivera (C'Scope)
(formerly "The Boy and the Bull") not set
Jet Pilot—Wayne-Leigh not set
Texas Lady—Colbert-Sullivan Nov.

Republic Features

(1740 Broadway, New York 19, N. Y.)

- 5405 The Eternal Sea—Hayden-Smith May 5
5404 Sante Fe Passage—Payne-Cameron-Domergue May 12
5434 I Cover the Underworld—McClory-Jordan .. May 15
5435 Don Juan's Night of Love—Foreign cast... May 26
5436 City of Shadows—McLaglen-Crawley June 2
5406 The Road to Denver—Payne-Freeman June 16
5437 Double Jeopardy—Rod Cameron June 23
5438 Lay That Rifle Down—Canova-Lowery July 7
5439 The Green Bhudda—Morris-Germaine July 9
5407 The Last Command—Hayden-Carlson Aug. 3
5408 The Divided Heart—Borchers-Mitchell Aug. 11
5440 Headline Hunters—Cameron-Bishop Sept. 15
5441 Cross Channel—Morris-Furneaux Sept. 29
5409 A Man Alone—Milland-Murphy Oct.
Twinkle in God's Eye—Rooney-Grey Oct. 13
Mystery of the Black Jungle—Barker-Maxwell Oct. 20
Fighting Chance—Cameron-Cooper Oct. 27
Magic Fire—DeCarlo-Thompson-Gam Nov. 3
Secret Venture—Taylor-Hylton Nov. 10
The Vanishing American—Brady-Totter ... Nov. 10
Jaguar—Sabu-Chiquita-MacLane Nov. 24
Flame of the Island—DeCarlo-Scott-Duff ... Dec. 1
No Man's Woman—Windsor-Archer Dec. 15
Track the Man Down—Taylor-Clarke Dec. 22

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 508-2 The Adventures of Sadie—Collins-Moore ... May
512-4 The Living Swamp—Documentary (C'Scope) . May
515-7 Daddy Long Legs—Astaire-Caron (C'Scope) . May
543-9 Call Northside 777—reissue May
544-7 Where the Sidewalk Ends—reissue May
504-1 That Lady—DeHaviland-Roland (C'Scope)... May
513-2 Magnificent Matador—
O'Hara-Quinn (C'Scope) June
514-0 Soldier of Fortune—
Gable-Hayward (C'Scope) June
517-3 The Seven Year Itch—
Monroe-Ewall (C'Scope) June
516-5 House of Bamboo—Stack-Ryan (C'Scope) July
512-4 The Living Swamp—Featurette (C'Scope)..... July
506-6 A Life in the Balance—Montalban-Bancroft .. July
518-1 How to Be Very, Very Popular—
Grable-North (C'Scope) July
519-9 The Virgin Queen—Davis-Todd (C'Scope)... Aug.
521-5 Love Is a Many Splendored Thing—
Holden-Jones (C'Scope) Aug.
520-7 The Left Hand of God—
Bogart-Tierney (C'Scope) Sept.
Thieves Highway—reissue Sept.
Nightmare Alley—reissue Sept.
522-3 Seven Cities of Gold—Egan-Rennie (C'Scope) . Sept.
524-9 The Girl in the Red Velvet Swing—
Milland-Collins-Granger (C'Scope) Oct.
526-4 Lover Boy—British-made Oct.
525-6 The View from Pompey's Head—
Egan-Wynter-Mitchell (C'Scope) Nov.
527-2 The Deep Blue Sea—
Leigh-More (C'Scope) Nov.
528-0 Good Morning, Miss Dove—
Jones-Stack (C'Scope) Nov.
529-8 The Rains of Ranchipur—
Turner-Burton (C'Scope) Dec.
523-1 The Tall Men—Gable-Russell (C'Scope) ... Special

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- The Tiger and the Flame—All-Indian cast May
Kiss Me Deadly—Meeker-Stewart-Dekker May
Robbers' Roost—Montgomery-Findley May
Top of the World—Robertson-Lovejoy-Keyes May
The Big Bluff—Bromfield-Vickers June
The Sea Shall Not Have Them—British cast June
Break to Freedom—British cast
(formerly "Albert, R. N.") June
Summertime—Hepburn-Brazzi June
Othello—Orson Welles June
Not As a Stranger—Mitchum-DeHaviland July
The Man Who Loved Redheads—British cast..... July
Shadow of the Eagle—Greene-Cortesa July
The Kentuckian—Lancaster-Lynn (C'Scope) Aug.
The Night of the Hunter—Mitchum-Winters Aug.
The Naked Street—Granger-Quinn-Bancroft Sept.
Desert Sands—Meeker-English (SuperScope) Sept.
Gentlemen Marry Brunettes—Russell-Crain (C'Scope) . Oct.
Fort Yuma—Graves-Vohs Oct.
Savage Princess—Made in India Oct.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

1954-55

- 521 Revenge of the Creature—Agar-Nelson (3D) .. May
522 Revenge of the Creature (2D) May
523 Cult of the Cobra—Domergue-Long May
524 The Looters—Calhoun-Adams May
525 The Man from Bitter Ridge—Barker-Cordey June
526 Abbott & Costello Meet the Mummy June
527 This Island Earth—Reason-Domergue June
528 FoxFire—Chandler-Russell-Duryea July
529 Ain't Misbehavin'—Calhoun-Laurie-Carson July
530 The Purple Mask—Curtis-Miller (C'Scope) July
531 The Purple Mask—(2D) July
532 One Desire—Baxter-Hudson-Adams Aug.
533 Private War of Major Benson—Heston-Adams .. Aug.
534 Francis in the Navy—O'Connor-Hyer Aug.
535 The Shrike—Ferrer-Allyson Sept.
536 Female on the Beach—Crawford-Chandler..... Sept.
538 Kiss of Fire—Palance-Rush Oct.
539 To Hell and Back—Murphy (C'Scope) Oct.
540 To Hell and Back—(2D) Oct.
(End of 1954-55 Season)

Beginning of 1955-56 Season

- 5601 Lady Godiva—O'Hara-Nader Nov.
5602 The Naked Dawn—Kennedy-St. John Nov.
5603 Hold Back Tomorrow—Agar-Moore Nov.
5604 Running Wild—Campbell-Case Dec.
5605 Tarantula—Agar-Corday Dec.
5606 The Second Greatest Sex—
Crain-Nader (C'Scope) Dec.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

- 410 Jump Into Hell—Sernas-Kasznar May 14
416 The Sea Chase—Wayne-Turner (C'Scope) .. June 4
417 Tall Man Riding—Scott-Malone-Castle June 18
419 Land of the Pharaohs—
Hawkins-Collins (C'Scope) July 2
420 The Dam Busters—Todd-Redgrave July 16
418 Mister Roberts—
Fonda-Cagney-Powell (C'Scope) July 30
421 Pete Kelly's Blues—
Webb-Lee-O'Brien (C'Scope) Aug. 27
501 The McConnell Story—
Ladd-Allyson (C'Scope) Sept. 3
502 Blood Alley—Wayne-Bacall (C'Scope) Oct. 1
503 Illegal—Robinson-Foch Oct. 15
504 Rebel Without a Cause—
Dean-Wood (C'Scope) Oct. 29

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

1954-55

- 7615 Little Rover—Favorite (reissue) (9 m.) July 14
7860 Hollywood Mothers—
Screen Snapshots (10 m.) July 14
7810 Danish Gym-Dandies—Sports (9 m.) July 14
7951 Louis Prima & Orch.—
Thrills of Music (Reissue) (10 m.) Sept. 22
(End of 1954-55 Season)

Beginning of 1955-56 Season

- 8601 Tooth or Consequence—
Favorite (reissue) (6½ m.)Sept. 1
8501 Christopher Crumpet's Playmate—
UPA Cartoon (6½ m.)Sept. 8
8551 Candid Microphone No. 3 (11 m.)Sept. 15
8851 Hollywood Bronc Busters—
Screen Snapshots (9 m.)Sept. 22
8951 Louis Prima & Orch.—
Thrills of Music (reissue) (10 m.)Sept. 22
8801 Stable Stakes—Sports (10 m.)Sept. 29
8701 Stage Door Magoo—Mr. Magoo (7 m.)Oct. 6
8602 Up'n Atom—Favorite (reissue) (6 m.)Oct. 6
8852 The Great Al Jolson—Screen SnapshotsOct. 20

Columbia—Two Reels

- 8401 Wham-Bam-Slam!—Stooges (16 m.)Sept. 1
8421 Honeymoon Blues—
Favorite (reissue) (17 m.)Sept. 8
8411 One Spooky Night—Andy Clyde (16 m.)Sept. 15
8120 The Sea Hound—Serial (15 ep.)Sept. 22
8402 Hot Ice—Three Stooges (16½ m.)Oct. 6
8431 Pardon My Lamb Chop—
Favorite (reissue) (17 m.)Oct. 13
8412 He Took a Powder—Quillan-VernonOct. 27

Metro-Goldwyn-Mayer—One Reel

1954-55

- W-637 Pup On a Picnic—Cartoon (2D) (7 m.)July 22
(End of 1954-55 Season)

Beginning of 1955-56 Season

- W-741 Designs on Jerry—Cartoon (7 m.)Sept. 2
C-731 Tom and Cherie—C'Scope Cartoon (7 m.)Sept. 9
W-761 The Invisible Mouse—
Cartoon (reissue) (7 m.)Sept. 16
B-721 How To Sleep—
Rob't Benchley (reissue) (11 m.)Sept. 23
W-742 The First Bad Man—Cartoon (7 m.)Sept. 30
P-771 That Mothers Might Live—
Passing Parade (10 m.)Oct. 7
W-743 Smarty Cat—Cartoon (7 m.)Oct. 14
W-762 King-Size Canary—
Cartoon (reissue) (7 m.)Oct. 21
W-744 Deputy Droopy—Cartoon (7 m.)Oct. 28
B-722 A Night At the Movies—
Benchley (reissue) (7 m.)Nov. 4
W-745 Pecos Pest—Cartoon (7 m.)Nov. 11
W-763 Kitty Foiled—Cartoon (reissue) (7 m.)Nov. 18
W-746 Cellbound—Cartoon (7 m.)Nov. 25
W-764 What Price Fleadom—
Cartoon (reissue) (7 m.)Dec. 2
P-772 The Story of Dr. Jenner—
Passing Parade (10 m.)Dec. 9
W-765 The Truce Hurts—
Cartoon (reissue) (8 m.)Dec. 16
C-732 Good Will to Men—
C'Scope Cartoon (8 m.)Dec. 23
W-766 Old Rockin' Chair Tom—
Cartoon (reissue) (7 m.)Dec. 30

Paramount—One Reel

- R14-9 High Score Bowling—Sportlight (9 m.)June 10
K14-6 Walk in the Deep—Pacemaker (10 m.)June 17
R14-10 San Fernando Saddle Champs—
Sportlight (9 m.)July 1
P14-6 Poop Goes the Weasel—
Noveltoon (6 m.)July 8
B14-6 Bull Fright—Casper (6 m.)July 15
R14-11 Pacific Salmon Parade—
Sportlight (9 m.)July 15
E14-8 Car-Azy Drivers—Popeye (6 m.)July 22
H14-4 Mouse Trapeze—
Herman & Katnip (7 m.)Aug. 5
R14-12 Champion Irish Thoroughbreds—
Sportlight (9 m.)Sept. 23
(End of 1954-55 Season)

Beginning of 1955-56 Season

(Ed. Note: Shorts having production numbers S15 and A15 are reissues.)

- S15-1 The Mite Makes Right—Cartoon (8 m.)Sept. 30
S15-2 The Old Shell Game—Cartoon (7 m.)Sept. 30
S15-3 The Little Cut Up—Cartoon (6 m.)Sept. 30
S15-4 Hep Cat Symphony—Cartoon (6 m.)Sept. 30
S15-5 Little Red School Mouse—Cartoon (7 m.)Sept. 30
S15-6 Leprechaun's Gold—Cartoon (10 m.)Sept. 30
S15-7 Quack-A-Doodle Doo—Cartoon (7 m.)Sept. 30
S15-8 Teacher's Pest—Cartoon (7 m.)Sept. 30
S15-9 Tarts and Flowers—Cartoon (7 m.)Sept. 30

- S15-10 Please to Eat You—Cartoon (6 m.)Sept. 30
S15-11 Goofy Goofy Gander—Cartoon (7 m.)Sept. 30
S15-12 Saved By the Bell—Cartoon (6 m.)Sept. 30
A15-1 Tain't So—Speaking of Animals (10 m.)Sept. 30
A15-2 Monkey Shines—
Speaking of Animals (9 m.)Sept. 30
A15-3 Be Kind to Animals—
Speaking of Animals (8 m.)Sept. 30
A15-4 From A to Zoo—
Speaking of Animals (9 m.)Sept. 30
E15-1 Mister and Mistletoe—Popeye (6 m.)Sept. 30
P15-1 Rabbit Punch—Noveltoon (6 m.)Sept. 30
R15-1 Sporting Dogs Afield—Sportlight (9 m.)Oct. 7
M15-1 Three Kisses—Topper (10 m.)Oct. 7
P15-2 Little Audrey Riding Hood—
Noveltoon (6 m.)Oct. 14
B15-1 Red White and Boo—Casper (6 m.)Oct. 25
H15-1 Monsieur Herman—
Herman & Katnip (6 m.)Nov. 25

Paramount—Two Reels

1954-55

- V14-3 VistaVision Visits the Sun Trails—
Special (16 m.)May 27
V14-4 VistaVision Visits Hawaii—
Special (17 m.)July 1
V14-5 VistaVision Visits Japan—Special (17 m.)Aug. 12
(End of 1954-55 Season)

RKO—One Reel

1954-55

- 54312 Bowling Boom—Sportscope (8 m.)July 8
54212 Safety Is Their Business—Screenliner (8)July 22
54313 Tanbark and Turf—Sportscope (8 m.)Aug. 5
54213 Film Fun—Screenliner (9 m.)Aug. 19
54113 Bearly Asleep—Disney (C'Scope) (7 m.)Aug. 19
54114 Beezy Bear—Disney (C'Scope) (7 m.)Sept. 2
54115 Up a Tree—Disney (7 m.)Sept. 23
(End of 1954-55 Season)

Beginning of 1955-56 Season

- 64301 Game Warden—Sportscope (8 m.)Sept. 2
64201 Gold—Screenliner (10½ m.)Sept. 16
64302 Gym College—Sportscope (8 m.)Sept. 30
64202 Black Cats and Broomsticks—
Screenliner (8 m.)Oct. 14

RKO—Two Reels

- 63101 The Future is Now—Special (15 m.)Sept. 9
63701 Wife Tames Wolf—
Leon Errol (reissue) (17 m.)Sept. 9
63501 No More Relatives—
Edgar Kennedy (reissue) (18 m.)Sept. 16
63301 Groan and Grunt—
Gil Lamb (reissue) (17 m.)Sept. 23
63601 Heart Troubles—
Wally Brown (reissue) (16 m.)Sept. 30
63201 Dog of the Wild—My Pal (reissue) (21 m.)Oct. 7
63102 Golden Glamour—Special (15 m.)Oct. 14
63702 Dad Always Pays—
Leon Errol (reissue) (18 m.)Oct. 14
63502 How To Clean House—
Edgar Kennedy (reissue) (18 m.)Oct. 21
63302 Bashful Romeo—
Gil Lamb (reissue) (16 m.)Oct. 28
63401 Musical Bandit—
Ray Whitley (reissue) (16 m.)Oct. 28
63602 Put Some Money In the Pot—
Wally Brown (reissue) (17 m.)Nov. 4
63202 Pal, Canine Detective—
My Pal (reissue) (22 m.)Nov. 11
63703 The Spook Speaks—
Leon Errol (reissue) (19 m.)Nov. 18
63503 Dig That Gold—
Edgar Kennedy (reissue) (17 m.)Nov. 25
63402 Bar Buckaroos—Whitley (reissue) (16 m.)Dec. 2
63704 In Room 303—
Leon Errol (reissue) (17 m.)Dec. 23
63504 Contest Crazy—
Edgar Kennedy (reissue) (17 m.)Dec. 30

Republic—One Reel

- 5388 Venezuela—This World of Ours (9 m.)Mar. 1

Republic—Two Reels

- 5485 King of the Carnival—Serial (13 ep.)June 27
5486 Dick Tracy's G-Men—
Serial (15 ep.) (reissue)Sept. 19
Zorro's Black Whip—
Serial (13 ep.) (reissue)not set

Twentieth Century-Fox—One Reel

- 3501-4 Topsy Turvy Thrills—Sport (8 m.) June
6501-1 Man vs. Nature—See It Happen (9 m.) ... June
5532-7 Good Deed Daly—
Terrytoon (C'Scope) (7 m.) July
5533-5 Bird Symphony—Terrytoon (C'Scope) Aug.
5534-3 The Little Red Hen—Terrytoon (C'Scope) .. Aug.
5510-3 Phony News Flashes—Terrytoon (7 m.) ... Aug.
5511-1 Foxed by a Fox—Terrytoon (7 m.) Aug.
5512-9 The Last Mouse of Hamelin—Terrytoon ... Aug.

Twentieth Century-Fox—C'Scope Reels

- 7517-6 Volcanic Violence—C'Scope (9 m.) June
7507-7 Tears of the Moon—C'Scope (10 m.) June
7515-0 Naughty Mermaids—C'Scope (7 m.) July
7516-8 Winter Jamboree—C'Scope (10 m.) July
7519-2 Survival City—C'Scope (10 m.) Aug.
7518-4 That Others May Live—C'Scope (10 m.) .. Aug.
7520-0 Gods of the Road—C'Scope (9 m.) Aug.
7521-8 Desert Fantasy—C'Scope Aug.
7513-5 Clear the Bridge—C'Scope Aug.

Universal—One Reel

- 1327 Sh-h-h-h—Cartune (6 m.) June 6
1384 The Big Test—Color Parade (9 m.) June 13
1344 Modern Minute Men—Variety View (9 m.) .. June 13
1355 Pixie Picnic—Cartune (reissue) (6 m.) June 27
1328 Bedtime Bedlam—Cartune (6 m.) July 4
1345 Brooklyn Goes To Cleveland—
Variety View (9 m.) July 4
1385 King Salmon—Color Parade (9 m.) July 11
1356 Whacky Bye Baby—Cartune (reissue) (6 m.) .. July 25
1329 Paw's Night Out—Cartune (6 m.) Aug. 1
1386 Swing High-Swing Low—
Color Parade (9 m.) Aug. 1
1346 Monkey Shines—Variety Views (9 m.) Aug. 22
1330 Flea for Two—Cartune (6 m.) Aug. 29
1387 Dream Island—Color Parade (9 m.) Sept. 5
1331 Square Shooting Square—Cartune (6 m.) .. Sept. 26
1332 Hot and Cold Penguin—Cartune (6 m.) Oct. 24
1333 Bunco Busters—Cartune (6 m.) Nov. 25

Universal—Two Reels

- 1308 Webb Pierce and His Wanderin' Boys—
Musical (16 m.) June 20
1309 Roundup of Rhythm—Musical (16 m.) July 18
1310 Eddie Howard & Orch.—Musical (14 m.) .. Aug. 22
1311 The Ink Spots—Musical (15 m.) Sept. 19

Vitaphone—One Reel

1954-55

- 2509 Italian Holiday—Sports Parade (10 m.) July 9
2729 This Is a Life?—Bugs Bunny (7 m.) July 9
2312 Goofy Gophers—Hit Parade (reissue) (7 m.) .. July 23
2720 Double or Mutton—Merrie Melody (7 m.) .. July 23
2607 Gadgets Galore—Variety (10 m.) July 30
2510 Aqua Queens—Sports Parade (10 m.) Aug. 6
2721 Jumpin' Jupiter—Merrie Melody (7 m.) ... Aug. 6
2313 What's Brewin' Bruin—
Hit Parade (reissue) (7 m.) Aug. 20
2722 A Kiddie's Kitty—Merrie Melody (7 m.) .. Aug. 20
2406 So You Want a Model Railroad—
Joe McDoakes (10 m.) Aug. 27
2730 Hyde and Hare—Bugs Bunny (7 m.) Aug. 27

(End of 1954-55 Season)

Beginning of 1955-56 Season

- 3220 Heart of an Empire—C'Scope Special Sept. 1
3222 Ski Valley—C'Scope Special Sept. 1
3701 Dime to Retire—Looney Tune (7 m.) Sept. 3
3801 Jan Savitt and His Band—
Melody Master (reissue) Sept. 3
3301 Doggone Cats—
Blue Ribbon (reissue) (7 m.) Sept. 10
3702 Speedy Gonzales—Merrie Melody (7 m.) .. Sept. 17
3601 An Adventure to Remember—Special (9 m.) .. Oct. 1
3723 Knight-Mare Hare—Bugs Bunny (7 m.) Oct. 1
3703 Two Scents Worth—Merrie Melody (7 m.) .. Oct. 15
3501 Picturesque Portugal—
Sports Parade (100 m.) Oct. 15
3302 The Rattled Rooster—
Blue Ribbon (reissue) (7 m.) Oct. 22
3802 Artie Shaw & His Orch.—
Melody Master (reissue) (10 m.) Oct. 22

- 3704 Red Riding Hoodwinked—
Looney Tune (7 m.) Oct. 29
3401 So You Want To Be a Vice-President—
Joe McDoakes (10 m.) Oct. 29
3303 Fair and Wormer—
Blue Ribbon (reissue) (7 m.) Nov. 5
3724 Roam Legion Hare—Bugs Bunny (7 m.) .. Nov. 12
3602 Shark Hunting—Special (9 m.) Nov. 12
3705 Heir Conditioned—Elmer (7 m.) Nov. 26
3304 Mousemerized Cat—
Blue Ribbon (reissue) (7 m.) Nov. 26
3706 Guided Muscle—Looney Tune (7 m.) Dec. 10
3707 Pappy's Puppy—Looney Tune (7 m.) Dec. 17
3402 So You Want To Be a Policeman—
Joe McDoakes (10 m.) Dec. 17
3305 The Foghorn Leghorn—
Blue Ribbon (reissue) (7 m.) Dec. 24
3603 Faster and Faster—Special (9 m.) Dec. 24
3708 One Froggy Evening—Cartoon (7 m.) Dec. 31
3803 Ozzie Nelson & His Orch.—
Melody Master (reissue) (10 0m.) Dec. 31
3502 Fish Is Where You Find Them—
Sports Parade (10 m.) not set

Vitaphone—Two Reels

1954-55

- 2106 The Glory Around Us—Featurette (20 m.) .. July 2
2012 Uranium Fever—Special July 16
2009 Festival Days—Special Aug. 13
(End of 1954-55 Season)

Beginning of 1955-56 Season

- 3211 Journey To Sea—C'Scope Special Sept. 1
3101 Small Town Idol—Featurette (reissue) Sept. 24
3001 Movieland Magic—Special (reissue) Oct. 8
3002 The Golden Tomorrow—Special Nov. 5
3102 It Happened to You—Featurette Nov. 19
3003 Behind the Big Top—Special (reissue) Dec. 3
3221 Springtime in Holland—
C'Scope Special (9 m.) Dec. 10

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

- 210 Wed. (E) ... Sept. 28
211 Mon. (O) ... Oct. 3
212 Wed. (E) ... Oct. 5
213 Mon. (O) ... Oct. 10
214 Wed. (E) ... Oct. 12
215 Mon. (O) ... Oct. 17
216 Wed. (E) ... Oct. 19
217 Mon. (O) ... Oct. 24
218 Wed. (E) ... Oct. 26
219 Mon. (O) ... Oct. 31
220 Wed. (E) ... Nov. 2
221 Mon. (O) ... Nov. 7
222 Wed. (E) ... Nov. 9
223 Mon. (O) ... Nov. 14
224 Wed. (E) ... Nov. 16
225 Mon. (O) ... Nov. 21

Paramount News

- 14 Sat. (E) Oct. 1
15 Wed. (O) Oct. 5
16 Sat. (E) Oct. 8
17 Wed. (O) Oct. 12
18 Sat. (E) Oct. 15
19 Wed. (O) Oct. 19
20 Sat. (E) Oct. 22
21 Wed. (O) Oct. 26
22 Sat. (E) Oct. 29
23 Wed. (O) Nov. 2
24 Sat. (E) Nov. 5
25 Wed. (O) Nov. 9
26 Sat. (E) Nov. 12
27 Wed. (O) Nov. 16
28 Sat. (E) Nov. 19

Warner Pathe News

- 15 Wed. (O) Sept. 28
16 Mon. (E) Oct. 3
17 Wed. (O) Oct. 5
18 Mon. (E) Oct. 10
19 Wed. (O) Oct. 12
20 Mon. (E) Oct. 17
21 Wed. (O) Oct. 19
22 Mon. (E) Oct. 24

- 23 Wed. (O) Oct. 26
24 Mon. (E) Oct. 31
25 Wed. (O) Nov. 2
26 Mon. (E) Nov. 7
27 Wed. (O) Nov. 9
28 Mon. (E) Nov. 14
29 Wed. (O) Nov. 16
30 Mon. (E) Nov. 21

Fox Movietone

- 81 Friday (O) ... Sept. 30
82 Tues. (E) Oct. 4
83 Friday (O) ... Oct. 7
84 Tues. (E) Oct. 11
85 Friday (O) ... Oct. 14
86 Tues. (E) Oct. 18
87 Friday (O) ... Oct. 21
88 Tues. (E) Oct. 25
89 Friday (O) ... Oct. 28
90 Tues. (E) Nov. 1
91 Friday (O) ... Nov. 4
92 Tues. (E) Nov. 8
93 Friday (O) ... Nov. 11
94 Tues. (E) Nov. 15
95 Friday (O) ... Nov. 18
96 Tues. (E) Nov. 22

Universal News

- 712 Thurs. (E) .. Sept. 29
713 Tues. (O) ... Oct. 4
714 Thurs. (E) .. Oct. 6
715 Tues. (O) ... Oct. 11
716 Thurs. (E) .. Oct. 13
717 Tues. (O) ... Oct. 18
718 Thurs. (E) .. Oct. 20
719 Tues. (O) ... Oct. 25
720 Thurs. (E) .. Oct. 27
721 Tues. (O) ... Nov. 1
722 Thurs. (E) .. Nov. 3
723 Tues. (O) ... Nov. 8
724 Thurs. (E) .. Nov. 10
725 Tues. (O) ... Nov. 15
726 Thurs. (E) .. Nov. 17
727 Tues. (O) ... Nov. 22

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SATURDAY, OCTOBER 8, 1955

No. 41

THE TOA BOARD MEETING

As anticipated by most every one who is concerned about exhibitor-distributor relations, the board of directors of the Theatre Owners of America has adopted a resolution opposing intervention by the Government in industry affairs.

The resolution, which was proposed by Alfred Starr, chairman of the TOA executive committee, and adopted at a board meeting held in advance of the opening of TOA's annual convention on Thursday, in Los Angeles, reads as follows:

"We in TOA are still of the belief that our inter-industry problems can be solved by friendly discussion as well as by arbitration and conciliation. In addition, we will continue to follow up our meetings with the presidents and sales managers of the film companies looking toward relief from our difficulties. If we are unable to solve our pressing problems in such fashion then we will have to seek other forms of relief."

At a press conference following the board meeting, Starr was asked for a clarification of the "other forms of relief" that may be sought, but he declined to define them. This refusal to make a direct and specific reply is, as it has frequently been pointed out in these columns, typical of the vacillating statements made and actions taken by the TOA leaders in dealing with problems that are seriously affecting the operations of exhibitors, particularly the smaller fellows.

This resolution has all the earmarks of a repeat performance in that the TOA leadership is once again giving recognition to the fact that the exhibitors are suffering from oppressive distributor practices but has failed to come forth with a positive plan of action designed to bring about an acceptable solution.

The warning to distribution that the organization will seek "other forms of relief" if it is unable to solve current inequitable conditions by friendly discussions is merely another one of the veiled, indecisive threats resorted to by TOA in the past but which proved to be no more than lip service when matters reached the showdown stage.

It is interesting to note that in his report to the board, E. D. Martin, TOA's retiring president, stated that his administration "has worked hard to bring about better understanding and unity of action between TOA and Allied," and, in a reference to achieving a single national exhibitor organization, he added that "the very organizational makeup of the two associations is such that a merger or newly formed

association is extremely difficult in the foreseeable future, not to count the personalities involved." He then went on to say that "until exhibitors think and act for the betterment of the industry as a whole, and not of themselves, only then will there be unity in exhibition." By these remarks it is presumed, of course, that Martin is blaming the lack of exhibitor unity on Allied.

HARRISON'S REPORTS will say to Mr. Martin that his anti-Allied remarks are just so much balderdash, particularly in view of the fact that to this day he has yet to reply to the letter he received last August from Rube Shor, president of National Allied, charging him and the other TOA leaders with insincerity in collaborating with Allied to obtain the relief sought by exhibition.

Shor, it will be recalled, charged in his letter that the TOA leaders in their meetings with Allied representatives agreed with the Allied position in regard to Government intervention, if necessary, refusal to support an arbitration plan that excludes film rentals, and opposition to such matters as compulsory block-booking and further acquisitions of theatres by the divorced circuits. Statements made by TOA leaders to the trade press tend to support Shor's charges, and the fact that Martin has failed to reply to these charges indicates, not only that the TOA position is indefensible, but also that it is the one responsible for the rift that exists within exhibition today. In stating otherwise, Martin is kidding no one but himself.

* * *

In addition to adoption of the resolution opposing Government control, other actions taken by the TOA board included renewal of the organization's membership in COMPO for a period of one year, and adoption of a resolution favoring a new campaign for total repeal of the Federal admission tax.

The board also elected Myron Blank, head of Central States Theatre Corporation, as the new TOA president. E. D. Martin, the outgoing president, was named chairman of the board to succeed Walter Reade, Jr. Alfred Starr was renamed as chairman of the TOA executive committee, and Sam Pinanski retained his positions as honorary chairman of the board as well as TOA representative on the COMPO triumvirate. Re-elected also were Si Fabian, as treasurer, and Robert R. Livingston, as secretary. Herman M. Levy was also retained as general counsel.

Actions taken by the TOA convention will be reported in next week's issue.

**"The Second Greatest Sex" with Jeanne Crain,
George Nader and Bert Lahr**

(Univ.-Int'l, December; time, 87 min.)

A gay and charming musical comedy, set against a western background and photographed in Cinema-Scope and Technicolor. It should appeal to all types of audiences, for its flavor is somewhat similar to MGM's "Seven Brides for Seven Brothers," although it doesn't quite match the quality of that film. The story idea is based on "Lysistrata," the satirical play of Aristophanes, the great Greek playwright of 24 centuries ago. In those days, just as is the case in the present, most people abhorred war, and the women decided to do something about it. While their men folk were warring, they got together and decided to deny the husbands their conjugal duties until they signed a pact to stop fighting. In this picture, the men of several towns war over a small safe containing official records, possession of which determines the location of the new county seat, and to stop the fighting their wives go on a love strike. The characterizations are amusing, and there are good comedy situations throughout. The eight songs presented are tuneful, and the rhythmical dancing is highly entertaining. The color, photography and production values are tops. The story takes place in 1880:—

While the men of Oswaki, Kansas, battle the men of Jones City and Maradoon for the safe containing the county records, the Oswaki women remain at home and do the work that should be done by their men. Led by George Nader and by Bert Lahr, the sheriff, the Oswaki men capture the safe and return home exhausted. Nader is too tired for the romantic advances of Jeanne Crain, his fiancée, and the other women get a similar reception from their men. Pressured by friends and family, Nader and Jeanne finally set their wedding date and the whole town attends the wedding celebration. Their honeymoon, however, never gets under way, because the Maradoon men steal back the safe and the Oswaki men, including Nader, give chase. Determined to put an end to this foolish war, Jeanne borrows the idea from "Lysistrata" and talks the other Oswaki women into barricading themselves behind the walls of an old fort to compel the men to sign a peace pact. The men soon become lonesome for their women folk and agree to a truce. As the wives and sweethearts come back to the arms of their men, even 'teen-aged Jimmy Boyd and his man-hating Cousin Emmy look for mates to celebrate the women's victory over the second greatest sex.

It was produced by Albert J. Cohen, and directed by George Marshall, from a screenplay by Charles Hoffman.

Family.

**"The Trouble With Harry" with
Shirley MacLaine, John Forsyth
and Edmund Gwenn**

(Paramount, November; time, 99 min.)

As described by Alfred Hitchcock, who produced and directed it, this picture is "a comedy about a corpse." It is a whacky, off-beat type of film, well directed and acted and quite amusing throughout, but as an entertainment it may be received with mixed audience reaction because many movie-goers may feel sensitive about a story that draws its principal laughs from the fact that the corpse is interred and disinterred several times by a group of gentle and innocent people, a few of whom have motivations for murdering the man, while two of them think that they

actually did murder him. Much of the comedy is provoked by the imagined dilemmas of those who become involved with the corpse and by their efforts to help keep each other out of trouble with the law. The cast is weak from the viewpoint of marquee value, but all contribute amusing characterizations. Worthy of special mention is Shirley MacLaine, a newcomer, who has the feminine lead. Recruited from the stage, she is a pretty girl with a decidedly different personality. The picture, which is in Technicolor and VistaVision, was shot against actual Vermont back-grounds and offers eye-filling scenes of foliage that is ablaze with glorious autumnal coloring. Because of its subject matter, the picture seems best suited for class audiences that enjoy unusual screen fare. Its reception by small-town audiences is questionable.

The story opens with 4-year-old Jerry Mathers finding a dead man in the woods. He runs home and informs Shirley MacLaine, his mother, who discovers, happily, that the dead man, named Harry, is her estranged second husband. Meanwhile the body is discovered also by Edmund Gwenn, a retired sea captain, who believes that he had accidentally shot Harry while hunting. Mildred Natwick, Gwenn's spinster neighbor, finds him with the body and helps him to hide it. A romance blossoms between the two and she then confesses that she had killed Harry while defending her honor. When John Forsyth, a local artist, discovers the body, Gwenn comes out of a hiding place and tells him everything. Forsyth is sympathetic and helps Gwenn to bury the body before it is found by the police. In the course of events, Forsyth meets and falls in love with Shirley, who informs him that, earlier in the day, she had resisted Harry's efforts to resume their marriage and feared that she might be suspected of killing him. At the same time Forsyth realizes that his love for Shirley might be mistaken as reason for him to get rid of an existing husband. They discuss the matter with Gwenn and Miss Natwick and in their efforts to help each other subject the body to a series of burials and unburials. In the bizarre happenings that follow, they finally take the body back to Shirley's home to clean it up and then put it back in the woods. This move is complicated by the arrival of a deputy sheriff who had found reason to suspect the existence of a missing corpse, but it all turns out well when they manage to get rid of the deputy and when a local doctor finds that Harry had died of natural causes.

It was produced and directed by Alfred Hitchcock, from a screenplay by John Michale Hayes, based on the novel by Jack Trevor Story. Adults.

**"Svengali" with Hildegard Neff,
Donald Wolfitt and Terence Morgan**

(MGM, November; time, 82 min.)

This British-made version of George du Maurier's classic novel "Trilby" should appeal chiefly to better class audiences in art houses. The theory that a hypnotist can put a woman with a flat voice under his spell and make a great operatic singer out of her can hardly be believed even by the most gullible, but Noel Langley's screenplay writing and direction are so fine that the action seems realistic. The performances are excellent, and so is the photography in Eastman color. Hildegard Neff is very good in the role of "Trilby," and the close-ups made of her are so striking that they appear as if they are oil paintings. Donald Wolfitt is highly competent as the sinister

"Svengali," and Terence Morgan is very likeable as the hero. The romantic interest is pleasant. In view of the fact that the players are not well known in this country, the picture will require considerable selling to put it over at the box-office. The story has been produced three times before—in 1913 and 1923 under the title of "Trilby," and in 1931 as "Svengali":—

Trilby (Miss Ncff), an artist's model in the Latin Quarter of Paris, meets Svengali (Wolfit), a sinister-looking pianist, in a studio shared by Morgan and two other English art students. Trilby joins them in an old English ballad, but her voice is flat, for she was tone-deaf. Trilby and Morgan fall in love, and when she next meets Svengali she complains of being ill. Svengali hypnotizes her and cures her. Morgan, displeased, pleads with Trilby never to let Svengali hypnotize her again. Later, Svengali tells Trilby that he has the power to transform her into a great singer. Trilby is delighted when Morgan asks her to marry him, but, when his parents plead with her not to become his wife lest it ruin him socially, she promises never to see him again. Jealousy between Svengali and Morgan over Trilby leads to an altercation that indirectly leaves Morgan injured. He is taken back to London, where he refuses to get well. Meanwhile Svengali, by use of his hypnotic powers, makes Trilby come to him and fashions her into a great operatic singer, who becomes the rage of the Continent. Morgan rushes back to Paris to see her, but she does not recognize him. When she makes her debut in London, Svengali, in an ugly mood, insults and humiliates her. He goes completely beserk when he sees Morgan at the theatre and is seized by convulsions. As he lies dying, he loses his hypnotic control over Trilby, who starts her performance in her old flat voice. When Svengali dies, she goes into a deep coma, from which she is brought back by the pleas of Morgan. With Svengali's power over her broken, Trilby returns to normal and looks forward to a new life with Morgan.

It is a George Minter production, written and directed by Noel Langley. Best for mature audiences.

**"Lady Godiva" with Maureen O'Hara,
George Nader and Eduard Franz**
(Univ. Int'l, November; time, 89 min.)

A fair costume melodrama, photographed in Technicolor. As indicated by the title, the story has been inspired by the legendary naked ride taken by Lady Godiva through the streets of Coventry. The events leading up to this ride, however, make for a stock and somewhat tedious tale about the Normans trying to take over the rule of eleventh-century England from the Saxons. Although there are several clashes between the warring factions, the story as a whole is given more to talk than to action, slowing down the pace considerably. The direction and acting are no more than adequate. The highlight of the picture is, of course, the naked ride, but it is depicted in good taste and will offend no one. The production values are lavish, and the color photography very good:—

George Nader, a Saxon Earl, marries Maureen O'Hara (as Godiva), daughter of a commoner, thereby thwarting the plans of Leslie Bradley, a nobleman who wanted him to wed a member of Norman nobility. Secretly plotting the Norman conquest of England, Bradley deliberately fans the antagonism between Nader and Torin Thatcher, another Saxon Earl, in the hope of precipitating a civil war. Maureen senses the intrigue and sees to it that Nader and

Thatcher settle their differences amicably. Dismayed by this turn of events, Bradley lies his way into the confidence of peace-loving King Edward (played by Eduard Franz) and forces Thatcher's exile as a traitor. Nader, to avoid the same fate, pretends accord with Bradley but secretly prepares to lead a Saxon uprising against the Normans. In this he is eventually joined by Thatcher and by Victor McLaglen, a loyal follower. Just as victory seems within their grasp, Nader and Thatcher are captured and condemned to death by the King, who had been duped into believing that they had betrayed him. Bradley suggests also that Maureen be forced to ride naked through the streets of Coventry as punishment for a love affair he falsely maintains she had with Rex Reason, Thatcher's son. Maureen accepts the challenge implicit in this sentence and proclaims that the loyalty and honor of Saxon citizens are so strong that no one will look upon her during her ride. The King, impressed with her statement, agrees to a meeting with the Saxon Earls if she is proved correct. When Maureen's prediction is fulfilled and the Saxon Earls convince the King of Bradley's treachery, Bradley and his Norman henchmen launch an attack on the palace. But the Saxons, led by Nader, defeat them decisively.

It was produced by Robert Arthur, and directed by Arthur Lubin, from a screenplay by Oscar Brodney and Harry Ruskin, based on a story by Mr. Brodney. Family.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF HARRISON'S REPORTS, published weekly at New York, N. Y., for October 1, 1955.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher Harrison's Reports, Inc., 1270 Sixth Avenue, New York 20, N. Y.; Editor, Peter S. Harrison, 1270 Sixth Avenue, New York 20, N. Y.; Managing Editor, Al Picoult, 1270 Sixth Avenue, New York 20, N. Y.; Business Manager, none.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

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3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.) 2531.

(signed) AL PICOULT

Managing Editor

Sworn to and subscribed before me this 30th day of September, 1955. Frank O. Larson, Notary Public, State of New York. (My commission expires March 30, 1956.)

COMMENDABLE GENEROSITY

The entire receipts from the gala, reserved-seat world premiere of Samuel Goldwyn's multi-million dollar production of "Guys and Dolls" at the Capitol Theatre, New York City, on the night of November 3, will be turned over to the Will Rogers Memorial Hospital and Tuberculosis Research Laboratories, according to an announcement by Howard Dietz, vice-president of Loew's, Inc., distributors of the picture. Joseph R. Vogel, president of Loew's Theatres, which owns the Capitol Theatre, and Mr. Goldwyn, have agreed that not one cent of expenses will be deducted.

Eugene Picker, vice-president of Loew's Theatres, has made an unprecedented arrangement with the Metropolitan Motion Picture Theatres Association and the Independent Theatre Owners Association to promote the sale of tickets in the leading Broadway and neighborhood theatres throughout the metropolitan area. Tickets will be priced at \$5 and \$10, with a limited number of divans at \$100. The event is expected to gross approximately \$35,000.

The entertainment industry as a whole owes a vote of thanks to all those who will assume an active role in the sale of tickets, and to Mr. Goldwyn, Loew's Theatres and Loew's, Inc., for their commendable generosity in behalf of the Will Rogers Memorial Hospital, which for many years has provided, without cost, much needed care and treatment for those in the industry who have been afflicted with tuberculosis.

Mr. Goldwyn in particular is deserving of a special word of commendation. In 1952, he generously consented to have the world premiere of his "Hans Christian Andersen" as a benefit performance for the hospital, an event that raised in excess of \$18,000. In addition, he made a personal donation of \$25,000. By consenting to turn the total receipts of the eagerly-awaited world premiere of "Guys and Dolls" over to this fine charitable cause, he has once again proved his status as a great humanitarian.

STILL MORE ON INDISCRIMINATE SELLING TO BOTH TV AND THEATRES

In last week's issue, this paper pointed out that Budd Rogers, the producer's representative, and a firm known as Favorite Films, have acquired from the Bank of America theatrical distribution rights to 30 feature pictures, which were acquired in April, 1954, by General Teleradio for distribution to television stations.

Further information received by this paper discloses that these pictures have been telecast in every major TV market in the United States, and in some instances have been shown on individual stations as many as 16 times. Right now, according to our informant, General Teleradio is saturating the smaller TV markets with these 30 films. In other words, within a short time there will be relatively few, if any, areas throughout the country in which these pictures have not been shown on television. Bear this in mind when the film salesman tries to induce you to book as reissues any of these pictures, the titles of which were listed in last week's article.

A NOTE TO SUBSCRIBERS

If you are a subscriber and you receive a circular letter soliciting your subscription, please disregard it. Such a letter is not meant to serve as notification that your subscription is about to expire.

Every effort is made to exclude the names of subscribers from the list of exhibitors to whom circulars are sent, but the list is so large that, no matter how carefully the work is done, the name of a subscriber or one of his theatres is sometimes inadvertently included.

"The Return of Jack Slade" with John Ericson, Mari Blanchard and Neville Brand

(Allied Artists, October 9; time, 79 min.)

Followers of Western melodramas will undoubtedly accept this one and enjoy it immensely, for the action is fast and exciting, and the characters, thanks to the skillful direction, are believable in whatever they do. John Ericson, who has a personality that is somewhat similar to Marlon Brando's, does excellent work. His going into the outlaw lair is believable because of the logical way in which he makes his approach, and his romance with Mari Blanchard, which almost results in tragedy, is pleasing and provides a nice balance of sex appeal. The gentleness with which Ericson handles Miss Blanchard is appealing. Neville Brand is properly vicious as the villain. The casting is highly successful, for those who take the part of outlaws really look the type. Featured in the proceedings is the song hit "The Yellow Rose of Texas." The photography, in SuperScope, is good:—

John Ericson, son of a notorious gunman of the mid-80's, is hired by Howard Petri as a Pinkerton detective for the purpose of destroying a vicious outlaw gang headed by Casey Adams. The gang, which included 25 outlaws and several reckless young women, had been holding up stage coaches and robbing them. Ericson is as good with a gun as was his father, and to get the necessary information he decides to join the outlaw gang and to get himself accepted as an equal. During the gang's robbery of a train, on which he was a passenger, Ericson is ordered to drop his gun and Mari Blanchard takes it. Armed again by Petrie, Ericson goes boldly into the outlaw's lair. When he is asked what had prompted him to call on them, he gives two reasons: One, to keep the promise he had given to Neville Brand, one of their number, with whom he had had an altercation in the village nearby, and the other to recover his gun. Mari falls in love with Ericson, and Brand backs down when he again comes face to face with him. When Brand cold-bloodedly murders John Shepodd, Ericson's friend, Ericson vows to kill him. With the help of Petrie, Ericson sets a trap for the gang when they attempt a second train robbery, and in the fight that ensues all are either wiped out or captured. Mari, wounded during the fight, attempts to ride through to Ericson to aid him. Ericson kills Brand in a gun duel, after which he lifts Mari into his saddle and rides to Cheyenne with her for medical aid.

Lindsley Parsons produced it, and Harold Schuster directed it, from a screenplay by Warren Douglas. Family.

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THE TOA CONVENTION

Many words and little concrete action adequately describes the national convention of the Theatre Owners of America, which was held in Los Angeles on October 6, 7 and 8.

Among the important actions taken by the TOA board during the convention were approval of the proposed industry arbitration plan, and the filing of a strong protest with Warner Brothers against the practice of requesting bids on pictures before the exhibitors have had an opportunity to see them. Two pictures mentioned are "Sincerely Yours" and "Rebel Without a Cause."

The convention highlights included a seminar on the problems of production, during which the delegates were addressed by different company heads and studio chiefs, and a session on advertising and promotion, which created some ill feeling when Jerry Pickman, Paramount's publicity and advertising head, charged the exhibitors with being lazy in the merchandising of the pictures they play. Other highlights included a talk by Sam Pinanski on the importance of seeking elimination of the ticket tax, in spite of the fact that relief in the near future seems unlikely, and a report by Alfred Starr on the accomplishments of the Committee Against Pay-As-You-See TV, of which he is a co-chairman.

No report can be given on two forums devoted to discussion of the problems of drive-ins and small theatre owners, for, in typical TOA fashion, both sessions were closed to the trade press.

DEBUNKING THE BUNK

The following statement has been issued by Merlin Lewis, executive secretary of the Theatre Equipment and Supply Manufacturers Association, in reply to remarks made by Loren L. Ryder, Paramount's head of Engineering and Recording, at the semi-annual convention of the Society of Motion Picture and Television Engineers, held on October 3 in Lake Placid, N.Y.:

"The worst kind of balderdash yet to come from a responsible executive of a film company is that put forth by Paramount's Loren L. Ryder when he stated in his recent SMPTE paper, 'The Economic Aspects of Utilizing New Engineering Developments,' that '... equipment manufacturers are trying to find ways of getting all of our profit all the time ...'

"This is unexcusable balderdash.

"Mr. Ryder forgets, and conveniently, that equipment manufacturers did not originate the demand for the new equipment that he complains about, but that during the time when Mr. Ryder claims that more than \$30 millions were spent for equipment, the theatre industry was hollering its collective heads off for installations on the new equipment in their theatres, and that the manufacturers of lenses, sound and projection equipment, screens, etc., were working around the clock to supply the demand created not by the manufacturers but entirely by the producers. (And where Mr. Ryder gets his figure of \$30 millions in equipment sales is a little beyond the writer. Our association comprising the manufacturers themselves has been unable to determine any such figure.)

"It is true that some of our manufacturers showed a good book profit on the equipment sales that Mr. Ryder deplors, but with present inventory written off at its actual value, some of our manufacturers might show a real loss, rather than a book profit.

"Mr. Ryder in making his comparison of color negative costs, which seems to indicate that all of the wide screen processes are more expensive than VistaVision, also conveniently forgets to mention that CinemaScope negative costs and color positive prints are no higher than any standard color negative costs—and that VV color positive prints in the horizontal projection method cost twice as much as CinemaScope.

"Horizontal VistaVision was conceived to get more light on the screen and there can be no doubt that the process achieves a magnificent picture—almost breathtaking in the beauty of some of its outdoor scenes. It was so conceived, apparently, because normal VistaVision, i.e., the kind of print that can be projected by any normal projector at a speed of 90 feet per minute, could not do the job on the very large screen such as is now in the Paramount Theatre in New York. The horizontal projection method used by VistaVision in this showcase can get about twice as much light on the screen as the normal academy aperture would permit—but regular VistaVision can get only 60 to 65% as much light as the normal academy aperture—with all light sources being equal.

"The newer, larger negatives in 65mm and 55mm that Mr. Ryder complains about have been under experimentation by their proponents for a considerable length of time, precisely for the same reason that Mr. Ryder's company has gone to horizontal VV for its show-case run of pictures.

"By using the larger negatives and contact positive prints for projection, the newer films can get much more light on the screen for show-case or road show runs. These will require special projection equipment, to be sure, but so does horizontal VistaVision require special projection equipment.

"When films are made in 65mm or 55mm either anamorphic or non-anamorphic, a simple laboratory printing process can reduce them to 35mm prints for regular release—and in CinemaScope the 35mm prints that will come from the 55mm negative will be even better than those photographed in 35mm, for obvious reasons, and will get considerable more light on the screen than the regular VistaVision projection method can get.

"It is plain common sense for any film company to present its product in show-case runs in its best possible aspect. This Paramount has done and continues to do with horizontal VistaVision projection—and there is no reason, in economics or otherwise, why other film companies should not use wider film and special projection for show-case or road show runs, and for later release with contact prints if any theatre decides to buy new projectors to use the wider film.

"Mr. Ryder objects to the equipment manufacturers making sales, apparently, but he should remember that the manufacturers make only what they can sell at a profit (most of the time) and have no desire whatever to promote the design, manufacture or sale of any piece of equipment that (in the first place) is not a considerable improvement over any equipment now in existence, and that, as Mr. Ryder states, 'cannot pay its own way.'

"Mr. Ryder advises, '... if the device cannot pay its own way it should be dropped.' And rightly so.

"No manufacturer will make any theatrical equipment that he believes cannot pay its own way—and Mr. Ryder must know that the equipment manufacturer makes only the kind of equipment for which there is a market—and a profit. The manufacturer does not create the market for new equipment, and therefore cannot be unjustly accused, as Mr. Ryder so lightly puts it, '... of trying to get all of our profit all of the time.'

(Continued on back page)

**"Oklahoma!" with Gordon MacRae,
Shirley Jones, Gene Nelson
and Gloria Grahame**

(Magna Theatre Corp., special; time, 145 min.)

Rodgers and Hammerstein's "Oklahoma!", which is without question one of the best known and most captivating musical shows to ever grace the stage, and which has won nearly every major theatrical prize, is nothing short of superb as a screen entertainment. Its triumphant blend of songs, dances and an appealing story will once again thrill the millions who have seen it as a stage play, as well as many more millions who have not seen the stage version but are thoroughly familiar with its irresistible songs.

The picture has been photographed in Eastman color and the new Todd-AO wide-screen process which, in the viewpoint of this reviewer, leaves much to be desired. Utilizing a curved screen that is 50 feet wide and 25 feet high, with the curve 13 feet deep in the center, this new process has a shape that is a cross between CinemaScope and Cinerama. The system appears to best advantage when viewed from direct center, but even then it has distortions in that level surfaces appear to arch upward when viewed from the orchestra, and downward when viewed from the balcony. When viewed from the sides of either the balcony or the orchestra, the images on the side nearest the viewer become elongated, with the degree of distortion increasing as one goes further to the side and closer to the screen. All this is quite distracting, particularly in the dance sequences, where the dancers appear to go uphill as they move toward the sides of the vast screen. The quality of the color is variable and the same may be said of the photography, which is fuzzy in some spots and sharp and clear in other spots. As to the claim that this system gives one an illusion of depth and audience participation, this is not noticeable and certainly does not match the effect of Cinerama. But where Todd-AO does have an advantage over Cinerama is that it is projected as a single film with no joining lines on the screen, and utilizes only one projection machine, which is located in the regular theatre booth. Cinerama, as it is known, requires three special projection booths that have to be built on a theatre's main floor. The best feature offered in the Todd-AO process is the six-track stereophonic sound system. Its superior tonal quality is a delight to the ear and is alone worth the price of admission.

Despite the flaws in the process, however, "Oklahoma!" is grand screen entertainment. It is endowed with infectious gayety, imaginative and inspired dance ensembles, wonderful songs and expert touches of comedy and melodrama, all of which is set against impressive outdoor backgrounds and charming rural settings. The entire cast is excellent, with outstanding performances contributed by Gordon MacRae, as Curley, the swaggering cowboy, and by Shirley Jones, as Laurey, the coy heroine. Miss Jones, a blonde newcomer, is a beautiful and charming young lady, and her soprano voice is sweet and clear. MacRae and Miss Jones make a fine romantic couple and, whether they sing together or individually, both do justice to the delightful songs. Gene Nelson, as Will Parker; Gloria Grahame, as Ado Annie; Charlotte Greenwood, as Aunt Eller; Eddie Albert, as Ali Hakim, the comic Persian peddler; and Rod Steiger, as the brooding Jud Fry, are among the others in the fine cast who contribute much to the entertainment values. The songs include "Oklahoma!", "Many a New Day," "People Will Say We're in Love," "The Farmer and the Cowman," "All Er Nuthin'," "I Cain't Say No," "Everything's Up to Date in Kansas City," "Pore Jud is Daid," "The Surrey With the Fringe on Top" and "Oh What a Beautiful Morning." There is also an outstanding "Out of My Dreams" ballet number, featuring Bambi Linn.

Briefly, the story takes place in a small Oklahoma farming community at the turn of the century and revolves around Laurey's efforts to tone down the cocksure Curley. To do this, she invites Jud Fry, a sinister farmhand employed by her Aunt Eller, to take her to a square dance. She runs away from Jud when he tries to make love to her en route to the dance, where she makes up with Curley after he outbids Jud for her basket of food. The two decide to marry and, on the night of their wedding, Jud, furious over being rejected, tries to burn them to death and is killed by Curley in self-defense. Curley is exonerated at a quick trial, after which he and his bride leave on their honeymoon.

Present plans call for the picture to be shown in specially-equipped theatres throughout the country on a roadshow basis. The picture has been photographed also in CinemaScope, which version will eventually be released for regular

theater showings but not until the Todd-AO version has completed its showings.

It was produced by Arthur Hornblow, Jr., and directed by Fred Zinnemann, from a screenplay by Sonya Levien and William Ludwig, as adapted from Rodgers and Hammerstein's musical play, which was based on a dramatic play by Lynn Riggs.

Family.

**"The Twinkle in God's Eye" with
Mickey Rooney and Coleen Gray**

(Republic, Oct. 13; time, 74 min.)

This picture should go over in the small towns because of its tender religious overtones, and it should also prove acceptable as a supporting feature in neighborhood theatres, for the story holds one's interest all the way through and is endowed with some fine acting on the part of Mickey Rooney. The idea of Rooney portraying a newly-ordained minister undoubtedly will cause many movie-goers to be taken by surprise, but his performance is sincere and sympathetic, and never for a moment does he get out of character. The manner in which he succeeds in bringing religion to a tough frontier town in the 1880's, after converting the lawless element, is highly pleasing and is not shoved down one's throat. Worked into the proceedings are nice touches of light humor. The direction is good, and the black-and-white photography clear:—

Rooney, a newly-ordained minister, comes to Loadstone, a Western mining town, to rebuild a church that had been destroyed 25 years previously by Indians, who had also killed his parson-father. Though treated respectfully, Rooney finds himself faced with the hostility of Hugh O'Brian, owner of the town's gambling saloon, who felt that any attempt to bring religion to the community would hurt his business. He tries to block every move Rooney makes to raise money to rebuild the church. Coleen Gray, head of the girl entertainers at the saloon, sides with Rooney and tries to make O'Brian realize that there are more important things in life than money, but his efforts are in vain. Joey Foreman, who played an organ in the saloon, hankers for the spiritual uplift offered by Rooney and, at the risk of incurring O'Brian's enmity, accompanies Rooney to an Indian settlement and helps him to make a deal for the timber required to rebuild the church. Meanwhile a group of outlaws headed by Don Barry rob the saloon and hide the loot in a temporary altar of rocks built by Rooney. Tragedy strikes when Coleen enters a rodeo contest to raise money for the church and is crippled in a fall. Rooney, who had unexpectedly won prize money in the bronco-busting contest, uses it to pay for the medical attention Coleen needs. His goodness and liberality win him many friends and even brings about the conversion of O'Brian. When a mine disaster traps a number of men, Rooney insists that the church timbers be used to rescue the victims. A falling timber hits the altar and reveals the stolen loot, which Rooney returns to O'Brian. With the men rescued from the mine, and with Coleen well on the road to recovery, Rooney wins over every one in the community, thus assuring the building of the church as well as a congregation.

Mickey Rooney produced it, and George Blair directed it, from a screenplay by P. J. Wolfson. Family.

**"Quentin Durward" with Robert Taylor,
Kay Kendall and Robert Morley**

(MGM, October; time, 101 min.)

Shot on location in England and France, and photographed in CinemaScope and Eastman color, this is an entertaining romantic tale of the action-filled medieval adventures of a gallant Scot nobleman, who becomes involved in the intrigues of two unscrupulous royal brothers, Louis XI, King of France, and Charles, Duke of Burgundy, when he visits their country to judge the qualifications of a beautiful Countess, who had been selected to marry his elderly uncle. What sets this picture apart from similar costume melodramas produced during the past year is that it has an amusing tongue-in-cheek quality and good touches of comedy throughout. As can be expected, it has the usual quota of heroics in which the brave Scot goes about the business of overcoming all sorts of overwhelming odds to protect the life of the beautiful heroine, who had become a pawn in the struggle for power between the two royal brothers. To no one's surprise, of course, the hero falls in love with the heroine, and the convenient death of his uncle enables him to make her his bride. Robert Taylor is handsome and dashing as the Scot hero, and his deeds of derring-do are vastly entertaining even though they are for the most

part incredulous. Kay Kendall, a British actress, is charming as the distressed heroine, and amusing characterizations are contributed by Robert Morley, as King Louis, and by George Cole, as a comical gypsy who attaches himself to Taylor. The magnificent medieval settings are a treat to the eye:—

At the request of his elderly uncle, Taylor goes to France to judge the qualifications of Kay, whom the old man sought to marry. Taylor quickly ascertains that she is qualified when he meets her at the castle of Charles, Duke of Burgundy (Alec Clunes). Kay, however, has no intention of submitting to a political marriage dictated by Charles' desire for a Scottish alliance. She escapes to Tours and places herself under the protection of King Louis. This is a blow to Charles, who did not want Louis to have a hold over Kay, who owned land that flanked Burgundy. Taylor, determined to gain Kay's confidence, follows her to Tours and, with the aid of Cole, a gypsy who worshipped him, succeeds in entering the King's heavily guarded castle. Impressed by Taylor's daring, Louis makes him his personal guard. To avoid a war with Charles and at the same time curb his power, Louis works up a scheme to have Kay captured by Duncan Lamont, a renegade count, while on a trip to the Bishop of Liege, with Taylor as her escort. Cole, learning of the plot and realizing that Taylor might be killed, warns the Scot. This warning enables Taylor to fight off the attackers and to escape with Kay to the Bishop's castle. There, they both fall in love, but being true to his uncle he decides to bid her farewell. Just as he departs, Lamont and his men attack the castle and murder the Bishop. Lamont is about to make Kay his wife when Taylor, attracted by the cannon fire, returns. He kills Lamont in a furious fight and rides back with Kay to Charles' castle. There, he finds that Louis had been made Charles' prisoner, and was being tried by feudal nobles on the charge that he caused Lamont to kill the Bishop. Taylor, however, proves that the charge is false. While Charles and Louis meet to formulate a peace pact, which will include Kay's marriage, word arrives that Taylor's uncle had died. Their problem is solved when they permit her to choose her own husband and she selects Taylor.

It was produced by Pandro Berman, and directed by Richard Thorpe, from a screenplay by Robert Ardrey, based on Sir Walter Scott's novel.

Family.

"Teen-Age Crime Wave" with Tommy Cook, Mollie McCart and Sue England

(Columbia, November; time, 77 min.)

It is manifest that Columbia, having tasted success with "The Night Holds Terror," has decided to utilize the same story formula as a "follow-up." Except for the fact that the ages of the principal characters give the story a touch of juvenile delinquency, it is similar to "Night Holds Terror" and "Desperate Hours" in that the young criminals hold the helpless members of an innocent family as hostages in order to manage their escape from the police. The young players are generally unknown, but their acting is competent. Tommy Cook is most impressive as the impudent, arrogant, offensive and despicable young hoodlum who is quick to shoot when his safety is threatened, and Mollie McCart is equally effective as the young "tart" who joins him in crime. Sue England is sympathetic as a nice girl who innocently becomes involved in their crimes. It is a fairly good program picture of its type, but the idea of holding an innocent family in terror has been used so often recently that it is beginning to wear thin and has reached a point where the spectator's tension is lessened considerably. The production values are modest, but the direction is good and so is the photography:—

In league with Cook and James Ogg, Mollie lures middle-aged men to dark corners, where they are robbed by her hoodlum pals. One night she arranges a date for Ogg with Sue, who was unaware of the trio's criminal activities. Sue is horrified when they execute one of their holdups, and she and Mollie are caught by the police while the boys escape. Despite her protests of innocence, Sue is sentenced to jail along with Mollie. While a sheriff and a matron drive them to prison, Cook intercepts the car on a lonely highway, kills the sheriff and binds the matron. He and Mollie then force Sue to accompany them to an isolated spot, where they hide their car in the underbrush to get the police off their trail. Cook then breaks into a farmhouse, where he forces an elderly couple (James Bell and Kay Riehl) and their son (Frank Griffin) to do his bidding until Ogg, with whom he had communicated, arrives with

money and another car. Aided by Mollie and his ever-present gun, Cook keeps the family in a constant state of terror by threatening to kill one if another makes a false move. Meanwhile the police find Cook's car and concentrate their search in the area. They visit the farmhouse and talk to Bell, but he gives them no information lest Cook shoot his wife and son. In the events that follow, the police intercept Ogg as he approaches the farmhouse and kill him when he attempts to escape. Cook, hearing the shots, guesses the reason and decides to attempt a desperate escape himself. He forces Bell to drive off with him and Mollie in the farm station wagon. The police give chase and finally corner them at a huge planetarium, where Bell's son captures Cook after a vicious fight. Mollie is mortally wounded when she shoots it out with the police, but before dying she establishes Sue's innocence, thus assuring her of a happy life with Bell's son, with whom she had fallen in love.

It is a Clover production, directed by Fred F. Sears from a screenplay by Harry Essex and Ray Buffum, based on Mr. Buffum's story.

Adult fare.

"The Girl in the Red Velvet Swing" with Ray Milland, Joan Collins and Farley Granger

(20th Century-Fox, October; time, 109 min.)

"The Girl in the Red Velvet Swing" is no more than a fair dramatic offering, but it may do better than average business by reason of the fact that its subject matter, properly exploited, can draw extra patrons to the box-office. Photographed in CinemaScope and DeLuxe color, it is the story of Evelyn Nesbit, "The Gibson Girl" of the early 1900's, who was the central figure in the sensational murder case involving Harry K. Thaw, her husband, who shot and killed Stanford White, the noted architect, on the roof theatre of the old Madison Square Garden in New York. Although some fifty years have gone by since this notorious murder and trial took place, its details have been kept in the public eye through sensational feature stories that have been published from time to time in the newspapers, and through the exploits of Miss Nesbit herself, who is the only one of the three principals still alive. As an entertainment, the picture's main fault is that no sympathy is felt for any of the characters. Farley Granger, who portrays Thaw, is hateful and irksome; Ray Milland, as the suave architect, is basically a philanderer; and Joan Collins, as Miss Nesbit, encourages an affair with the architect, despite her knowledge of his married status, and she weds the vexatious Thaw, not for love, but for an opportunity to get back at White for refusing to divorce his wife. The acting is competent enough, but none of the situations come through the screen with an appreciable dramatic impact. The production values and the photography are first-rate.

Briefly, the story's opening scenes establish that Thaw, a spoiled, young Pittsburgh playboy, hates the middle-aged White, because he had personally blackballed him at his club. In the course of events, both Thaw and White find themselves attracted to Evelyn, a member of the Floradora girls, and it is White who succeeds in getting her to accept a luncheon invitation, which causes her to pass up a party given by Thaw. With his wife away in Europe, White starts an affair with Evelyn, much to the displeasure of her mother (Glenda Farrell), a hard-working seamstress. Meanwhile Thaw pursues Evelyn at every opportunity but she shrugs him off. In due time White makes it clear to Evelyn that he will not divorce his wife. This leads to her suffering a nervous breakdown when she is unable to communicate with him and, in a fit of pique, she decides one day to marry Thaw, who still pursued her. After their marriage, Thaw constantly hounds her about her relationship with White and makes life unbearable. Tortured by jealousy, he gives vent to his resentment one night by shooting White dead as he watches a show on the Madison Square Garden roof theatre. At the trial, Evelyn reluctantly permits Thaw's lawyer (Luther Adler) to defame her character so that he might build his case on the "unwritten law," with the result that Thaw is acquitted on the grounds of "insanity at the time of the act." Thaw is transferred to an insane asylum, and Evelyn, confused and hurt, prepares to rejoin his family. When she finds that they are no longer interested in her, she refuses a "settlement" check and decides to capitalize on her notoriety by going on the stage.

It was produced by Charles Brackett, and directed by Richard Fleischer, from a screenplay by Walter Reisch and Mr. Brackett.

Adult fare.

"Mr. Ryder should know, also, that this kind of pronunciamento is bunk—pure bunk."

* * *

While on the subject of "bunk," as practiced by Paramount in connection with VistaVision, it is interesting to note that today, October 15, marks the first anniversary of the public introduction of VistaVision at the New York Radio City Music Hall, which presented "White Christmas" on October 15, 1954—and in horizontal VistaVision, at that.

Paramount is not exactly a shy company when it comes to blowing its own horn, and, as it will be remembered by most every one, it filled the trade papers with glowing advertisements hailing VistaVision, and daily handed out reams of publicity that made all sorts of claims about how the process will revolutionize motion picture techniques. For example, its fancy brochure that introduced VistaVision to the trade stated that "it is the only process that will guarantee greatest public acceptance and the greatest patronage." Yet, on its first anniversary, when it would be perfectly normal for the company to hail the accomplishments of its "great" process, we hear nothing but dead silence.

Can it be that VistaVision has not lived up to the grandiose claims that were made for it? That it hasn't is evidenced by the fact that, though the company made much of its magnanimity in making the process available to all producers without compensation of any kind, not one producing company in this country, other than Paramount itself, has released any pictures in VistaVision. If VistaVision meant anything at the box-office, you may be sure that the producers would have jumped on the bandwagon, such as they have done with CinemaScope.

THE READERS HAVE THEIR SAY

October 3, 1955

Dear Pete:

At a recent Board of Directors meeting of the Southern California Theatre Owners Association, a resolution was unanimously adopted commending you highly for your many years of vigorous championship of the independent exhibitor.

We are sincerely grateful to you for understanding the multitude of problems constantly confronting us.—*Harry C. Arthur, Jr., Chairman of the Board.*

"I Died a Thousand Times" with Jack Palance and Shelley Winters

(Warner Bros., Nov. 12; time, 109 min.)

A fairly interesting remake of "High Sierra," the 1941 Warner gangster melodrama, which starred Humphrey Bogart and Ida Lupino. Except for the fact that it has been photographed in CinemaScope and WarnerColor, the story remains substantially the same in that it deals with the romantic and criminal adventures of a released convict who, of course, pays for his crimes in the end. Like the original, this remake has exciting gangster action and ends in a thrilling manner, with the chief character, ably portrayed by Jack Palance, trapped by the police on Mt. Whitney after a wild automobile chase. Also like the original, this version is somewhat demoralizing in that it tries to glorify the gangster; on the one hand he is depicted as a killer and crook, and, on the other, he is shown as a benefactor to an impoverished family. Shelley Winters is very good as a dance-hall girl who takes up with Palance and remains loyal to him. The CinemaScope photography is first-rate, and is particularly effective in the depiction of the auto chase up snow-capped Mt. Whitney:—

Released from prison after an eight-year stretch, Palance heads West to meet Lon Chaney, a gangster boss, who wanted him to pull off a hotel safe robbery in the resort town of Tropic. En route, Palance becomes acquainted with Ralph Moody and Olive Carey, a penniless elderly couple, who were heading for Los Angeles with Lori Nelson, their crippled granddaughter, whose innocence and charm appeals to him. Palance goes to a mountain cabin camp to prepare for the holdup, and there meets Lee Marvin and Earl Holliman, two inexperienced thugs who were to assist him. He also finds that they had taken Shelley in with them and orders them to get rid of her. Later, however, he permits her to stay. After meeting Perry Lopez, the Tropic desk clerk, and laying out plans for the robbery, Palance visits Lori in Los Angeles and informs her that he had made arrangements for an operation on her club-foot. Returning

to the cabin, he finds that Marvin had given Shelley a beating. He thrashes Marvin and permits Shelly to remain in his cabin when she confesses her love for him. He makes another visit to Lori and asks her to marry him, but she makes it clear that she cannot love him. On the night of the robbery, Palance carries out the plan without a hitch, but his two aides are killed when their car goes over an embankment during the getaway. Palance, driving in another car with Shelley, heads for Los Angeles to deliver the guests' jewels to Chaney, only to find him dead of a heart attack. He turns the loot over to a fence, and then hides out with Shelley in a motor court. Just as he receives word that payment was awaiting him in Los Angeles, he learns that the desk clerk had confessed and that the police were searching for him. He sends Shelley away, promising to meet her at a later date, and heads for Los Angeles. The police pick up his trail and finally trap him on Mt. Whitney, where he is shot dead while trying to evade capture. Shelley, who rushed to the scene, is picked up by the police.

It was produced by Willis Goldbeck, and directed by Stuart Heisler, from a story by W. R. Burnett.

Adults.

"Man With the Gun" with Robert Mitchum and Jan Sterling

(United Artists, November; time, 84 min.)

An exceptionally good Western melodrama has been fashioned by Samuel Goldwyn, Jr. in his initial effort as a producer. It holds one in tense suspense from start to finish, and it will not only satisfy the action fans but also please those who do not ordinarily go out of their way to patronize pictures of this type. The story is not unusual, nor is it pleasant, for there is much killing and the action is frequently brutal and heartless, but it has been given a good treatment and grips one's interest throughout. Robert Mitchum does fine work as a quiet but fearless man who calls himself a "town tamer" and who sells his services to any community that seeks to rid itself of lawlessness. The lightning manner in which he outdraws and kills the different gunmen who try to shoot him is quite thrilling. In spite of the fact that he shoots to kill every time he pulls the trigger, Mitchum wins audience sympathy, for he is not only on the side of the law but also gives his lawless adversaries ample opportunity and warning to behave themselves. Jan Sterling is effective as Mitchum's estranged wife, who left him because of the dangerous life he led and who returns to his arms when he decides to pursue a more peaceful existence. The low-key photography is in keeping with the somber mood of the story:—

Mitchum rides into Sheridan City to seek a reconciliation with Jan, head of a group of dancing girls at the Palace Saloon, but she refuses to see him. Learning that the town is terrorized by Joe Barry, a ruthless rancher, whose gunmen enforce his rule, Mitchum offers his services to the townspeople, who hire him to either stop the gang or exterminate them. He has himself deputized by Henry Hull, the aged town marshal, and he immediately orders a midnight curfew and outlaws the carrying of guns within the town. Two of Barry's men ride into town to defy Mitchum and he kills them both in a gun duel. Ted De Corsia, who operated the Palace for Barry, tries to persuade Mitchum to have a talk with Barry at the ranch, but Mitchum refuses because he wanted Barry to come to town for a showdown. John Lupton, a young rancher who had been shot by Barry's henchmen, rides out to combat them against Mitchum's advice. Barry captures Lupton and sends word to Mitchum to come and get him. Instead, Mitchum jails the two message bearers and compels Barry to exchange Lupton for them. In the course of events, Mitchum learns from Jan that their little daughter had died several months previously. The news upsets him and he determines to finish his job quickly in order to leave the town. He burns down the Palace and kills De Corsia, who tries to knife him. This move infuriates Barry, who arranges for a henchman to trick Barbara Lawrence, one of Jan's girls, into distracting Mitchum so that Barry might shoot him when he rides into town. Jan learns of the trickery but is unable to warn Mitchum in time. Lupton spots Barry as he draws a bead on Mitchum and shoots him dead, but not before Barry succeeds in wounding Mitchum. Jan is relieved to learn that Mitchum will live and effects a reconciliation with him.

Samuel Goldwyn, Jr. produced it, and Richard Wilson directed it, from a screenplay by himself and N. B. Stone, Jr. Adult fare.

HARRISON'S REPORTS

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TOA CONVENTION AN UNPRODUCTIVE ONE THAT DODGED IMPORTANT ISSUES

In last week's issue, this paper reported that "many words and little concrete action" adequately described the national convention of the Theatre Owners of America held in Los Angeles two weeks ago. But accounts of the convention in several of the other trade papers tend to give an opposite impression.

Motion Picture Herald, for example, under the blaring headline of "A Fighting TOA Alters Its Course," starts its convention report with this statement: "TOA is in a fighting mood. That is the major conclusion of this year's convention . . ." The report goes on to state that "in the past some TOA conventions were comparatively dull because the organization originally shied away from certain types of trade relations problems," and adds that "now TOA seems prepared to tackle any issue."

These remarks certainly indicate that the TOA convention was charged with fireworks and that the organization was taking a firm stand in dealing with the varied problems affecting the exhibitors. But when one reads the balance of the *Herald's* report, he cannot find anything to justify the statement that "TOA is in a fighting mood."

If anything, according to reports that have reached this paper, the TOA convention was a bitter disappointment to those exhibitors who attended with the hope that the organization would take some positive action against distribution practices that are threatening them with extinction.

This is substantiated by the convention report in *Showmen's Trade Review*, which stated that the 1955 convention rang up "an undoubted record as being TOA's biggest fun fest to date."

"In fact," continued the STR report, "the entertainment offered by the convention's hosts and the glamor offered by the film capital contributed to what many regarded as slight attendance at business sessions."

"Panel committees which met to discuss problems openly spoke of 'disappointing audiences' and even the highly publicized 'production forum' over which Y. Frank Freeman presided and such industryites as Dore Schary, Gene Kelly, Steve Broidy, Sam Engel and Warner Bellah participated were attended by what an observer declared to be a 'mere 75'."

The STR report further states that the TOA executives said that they were "well satisfied" with attendance at the meetings, "but if they were satisfied with attendance, those who exhibited in the TOA Trade Show were in no way satisfied with the number of visitors. The Trade Show, in their opinion, was not a success."

That the TOA convention was an unproductive one, in view of the problems faced by exhibition today, can be gleaned from the fact that such top TOA leaders as Herman Levy, Alfred Starr and Sam Pinanski considered the following actions of the convention as accomplishments:

1. Unanimous acceptance of the proposed industry arbitration system. The TOA leaders feel that this arbitration plan will help to solve many exhibitor problems, even though it excludes film rentals, which is the exhibitors' chief problem, but the fact remains that it is yet to be approved by other exhibitor organizations as well as the distributing companies, and, assuming that it will be approved by them, it will then require the sanction of the Department of Justice and the Court, which may or may not accept it because of National Allied's refusal to participate in the plan. Many months will go by before this arbitration plan becomes a reality, if at all. Meanwhile there is nothing about the TOA program that gives hope to the exhibitor for the immediate relief he sorely needs.

2. A resolution to liquidate its Exhibitors Film Finance Group within six months unless the Department of Justice permits the divorced circuits to participate in the plan to finance production, the purpose for which the EFFG was set up by the 1954 TOA convention. This is not an accomplishment; it is an admission of failure, for even the TOA members who have nothing to do with the divorced circuits failed to support the idea.

3. Adopted a resolution urging another campaign to eliminate the balance of the ticket tax. This action, though desirable, does not have much meaning, for Sam Pinanski, who led the movement for a new tax campaign, admitted to the delegates that relief in the near future seems unlikely.

4. Voted to continue the fight against toll TV. This, too, is desirable and necessary, but it is a continuing matter in which National Allied, too, is participating and can hardly be looked upon as an accomplishment of this convention.

5. Rejected Government regulation of the industry as an undesirable way to solve intra-industry problems. This opposition to Federal control is historical with the TOA, but it would be more meaningful if the organization offered a concrete alternative to help exhibitors stay in business. This, the convention failed to do.

With the economic condition of thousands of exhibitors becoming worse daily as a result of harsh distribution practices, the TOA leaders had a golden opportunity to prove that their organization can truly

(Continued on back page)

"Rebel Without a Cause" with James Dean and Natalie Wood

(Warner Bros., October 29; time, 111 min.)

An unpleasant but visually gripping juvenile delinquency melodrama, photographed in CinemaScope and WarnerColor. Although it is frequently brutal and shocking in its depiction of juvenile violence, it probably will prove to be an outstanding box office attraction by reason of the fact that it stars James Dean, the sensational young actor, who attained stardom as a result of his work in "East of Eden," and who died tragically several weeks ago in an automobile accident. In this picture, Dean once again proved his unusual dramatic talents by an outstanding performance as a confused 'teen-ager who is emotionally upset by a bickering mother and weakling father, and who becomes caught in an undertow of youthful violence when he tries to make friends with a gang of neighborhood hoodlums. Even hardened moviegoers will be startled by some of the vividly depicted situations, such as the knife duel between Dean and the gang's leader; a "chickie run," whereby Dean and the gang leader drive respective hot rod cars at break-neck speed toward the edge of a cliff and leap out seconds before the cars go over the edge, with the first to jump being labelled "chicken"; and the vicious physical attack Dean makes on his own father when he is unable to help him out of his difficulties. Highly effective portrayals are turned in by Natalie Wood, as Dean's girl-friend, and by Sal Mineo, as his younger pal. The juvenile principals are shown as children who come from comfortable middle class families, and the story attempts to make the point that the psychological motivations for their violent behavior stem from the fact that they are denied love, affection and understanding at home. This point is not valid, for, even though there appears to be a lack of understanding on the part of the parents, the youngsters themselves fail to display traits that deserve audience sympathy. All in all, it is a picture that is tense and disturbing in its depiction of juvenile violence, but does not present the problem with powerful dramatic impact, nor does it effectively suggest how the problem might be combatted. The production values and the photography are first-rate.

The story opens in a police station and present, among others, are Dean, Natalie and Mineo, who had been picked up by the police for different reasons. Dean, who had just moved into the neighborhood, had been found drunk and unruly. He is released, but not before he reveals complete disrespect for Ann Doran, his domineering mother, and Jim Backus, his weakling father, who call to take him home. Natalie, picked up for wandering about the streets after 1 A.M., is taken home by her mother (Rochelle Hudson) after indicating that she does not get along with her father (William Hopper). Mineo, 16-year-old son of separated parents, is scolded for having shot several puppies and is released in the custody of a Negro maid who took care of him. In the development of the plot, Dean becomes friendly with Mineo, a classmate in high school, and makes a play for Natalie, girl-friend of Corey Allen, leader of a tough high school gang. Allen and Dean fight to a draw in a duel with switchblade knives and agree to meet later for a "chickie run" to prove which one of them is braver. Allen meets a violent death when his jacket sleeve hooks over the car's door handle and he is unable to jump before his hot rod hurtles over the edge of the high cliff. In their mutual disturbance over Allen's

death, Natalie and Dean become friendly and go to an abandoned mansion to make love. Meanwhile Mineo learns that several of the gang members were after Dean to prevent him from talking to the police. He trails Dean and Natalie to the deserted mansion to warn them and is in turn tracked there by the vengeful gang members. When the youths attack him, Mineo, armed with his father's gun, opens fire and kills one of them. The shots attract the police, who close in and order the hysterical Mineo to give himself up. Dean calms down his friend and induces him to surrender, but a furtive move made by Mineo is misunderstood by a policeman, who shoots him dead. It ends with Dean and Natalie being comforted by their parents, who had arrived on the scene, with the indication that all concerned have come to understand one another.

It was produced by David Weisbart, and directed by Nicholas Ray, from a screenplay by Stewart Stern. Adult fare.

"Apache Woman" with Lloyd Bridges and Joan Taylor

(American Rel. Corp., October; time, 83 min.)

There is considerable merit to this Indian-versus-whites melodrama, which should find a spot on the lower half of a double bill, but it is handicapped by an inadequate script and by the fact that the action is very slow in the second half, where it unfolds chiefly by dialogue instead of movement. The outdoor scenery, photographed by the Pathecolor process, is beautiful and should compensate somewhat for the slowness of the action. Lloyd Bridges is good as a Federal agent, an expert on Indian affairs, who seeks to prevent bloodshed between the whites and the Apaches. His efforts to save lives by proving to the whites that the Apaches on a reservation nearby were not responsible for a series of vicious crimes in the area are praiseworthy. Joan Taylor is creditable as an Indian maiden who helps Bridges expose those responsible for the crimes, but their romance is dragged in by the ear. There is no comedy relief:—

By signing a peace treaty with the Apaches at the turn of the century, the bitter Indian wars in Arizona come to an end. But it is an uneasy peace, for the Apaches are herded into reservations, and the town-folk feel hostile toward them in the belief that they are responsible for several stagecoach holdups. Bridges is dispatched to the region as a pacifier, and he arrives just as Joan Taylor, a pretty halfbreed, is eyed suspiciously by an angry crowd in connection with the killing of a stagecoach driver and his passenger. Joan pulls a knife, but Bridges stops the fight and disperses the crowd. He then learns from the Sheriff that Joan and Lance Fuller, her brother, are suspected of committing the holdups. Bridges questions Joan and each feels attracted to the other. The banditry continues, and Bridges shoots it out with a small band of outlaws after they shoot and rob one of the ranchers. The angry townfolk marshal their forces for an attack on the reservation, and one man, sent to obtain help from a neighboring town, is found murdered on the following day. Confident that the small band of outlaws, and not the Indians, are responsible for the crimes, Bridges forces the townfolk to listen to a plan through which the outlaws might be trapped. They reluctantly agree to go along with his plan and start by spreading information that a large shipment of gold would be transferred to another town. While the trap is being prepared, Joan discov-

ers that her brother is the leader of the bandits and, when she threatens to expose him unless he desists, he has her bound. She frees herself and rushes to Bridges to persuade him not to set the trap. Bridges induces her to confess all she knows lest many lives be lost. A bloody struggle takes place when Fuller and his henchmen attempt to steal the gold, and it is climaxed by a fight between Bridges and Fuller, with Bridges emerging victorious. With peace restored to the region, Joan and Bridges find that they shared a deep love for one another.

It is a Golden State production, produced and directed by Roger Corman, from a story and screenplay by Lou Rusoff. Family.

**"Queen Bee" with Joan Crawford,
Barry Sullivan, Betsy Palmer and John Ireland**
(Columbia, November; time, 95 min.)

A cheerless and unpleasant dramatic offering, centering around a beautiful but hateful, dominating woman, who causes much unhappiness to her husband, family and friends in order to insure her security. It is a moody, "soap opera" type of story, the kind that undoubtedly will find its best reception among female movie-goers. Those who look for action may find it tiresome, for it is all dialogue and little movement. As the domineering woman of the piece, Joan Crawford does well enough in a characterization that is similar to numerous other roles she has played throughout the years, and that is completely devoid of audience sympathy. As a matter of fact, not much sympathy is felt for any of the characters. The one thing that should prove fascinating to women, however, is the array of fashionable clothes worn by Miss Crawford. The direction is good and so is the acting of the other players. The mood is heavy throughout, with no comedy to relieve it:—

Arriving in Atlanta to visit her relatives, Lucy Marlow, a shy girl, is welcomed by Betsy Palmer, her cousin; Barry Sullivan, Betsy's brother, who was addicted to drink and constantly brooded; John Ireland, Betsy's sweetheart, who managed Sullivan's cotton mills; Bill Leslie, a friend of the family; and Fay Wray, his sister, who was jilted by Sullivan years previously. All are warm and friendly until the arrival of Joan Crawford, Sullivan's wife, toward whom they display obvious enmity. An effusive, affectionate and charmingly dominating woman, Joan captures the loyalty of Lucy, who cannot fathom the bitter hatred the others feel toward her. When Joan shows her displeasure over the announced marriage of Betsy and Ireland, Betsy, bitter at Joan's attitude, confides to Lucy that Joan is like the Queen Bee of a hive—jealous of her position, she stings all other females of the colony to death. Lucy refuses to believe this of Joan until she inadvertently sees Joan attempting to compel Ireland to resume a love affair they once had but which he had long since forgotten. Lucy learns also that Joan had tricked Sullivan into marriage and had forced him to jilt Fay. She feels sympathy for Sullivan and they find solace in the company of one another. In the course of events, Joan, unsuccessful in her attempts to discourage the marriage between Betsy and Ireland, reveals to Betsy that Ireland had been her lover. Shocked, Betsy commits suicide. This tragedy causes Lucy to lose all regard for Joan, who combats her by threatening to claim that she is carrying on an affair with Sullivan. Fed up with Joan, Sullivan changes his tactics. He stops drinking, showers her with

jewels and affection, and arranges to take her on a second honeymoon, during which he planned to kill both her and himself in an automobile accident. Meanwhile Ireland discovers that Joan's disclosure of their love affair had caused Betsy to commit suicide. He tricks Joan into taking a ride with him and deliberately drives off a cliff, bringing instant death to both of them. It all ends with Lucy and Sullivan preparing to face a new life together.

It was produced by Jerry Wald, and directed by Ronald MacDougall, who wrote the screenplay from a novel by Edna Lee. Adult fare.

**"Three Stripes in the Sun" with Aldo Ray,
Phil Carey and Mitsuko Kimura**
(Columbia, November; time, 93 min.)

A fairly good human interest drama, the sort that should appeal to the general run of audiences. Centering around a Jap-hating G.I. who is assigned to the Army of Occupation in Tokyo, the story is a warm and interesting account of how his feelings undergo a change when he takes a deep interest in the affairs of a poverty-stricken Japanese orphanage, and falls in love with a beautiful and sensitive Japanese girl. Aldo Ray does good work as the soldier who eventually gains a new perspective, and the same may be said of Mitsuko Kimura, a petite and pretty Japanese actress, as the girl who wins his heart and makes him see the error of his ways. Their romance is charming and pleasing. There is considerable human appeal in many of the situations, particularly those that concern the orphanage and its personnel. Worked into the proceedings are nice touches of light comedy. The picture was shot on location in Tokyo, offering the spectator some interesting views of that teeming city and its people:—

Arriving in Tokyo, Ray, a sergeant and veteran of the Pacific War, retains a bitter hatred for the Japanese. He starts a riot by pushing a persistent peddler and is given a tongue-lashing by Phil Carey, his commanding officer, who reminds him of his responsibility as a U.S. representative. Ray runs into further trouble when he loses his wallet on the Army post and charges an elderly Japanese, dressed as a laborer, with stealing it. It turns out that the man is a Catholic priest who was seeking to return the lost wallet, and who worked as a laborer to help support a war orphanage. Embarrassed, Ray apologizes. He is ordered to drive the priest back to the orphanage, and Mitsuko, employed on the base as a secretary, is sent along as an interpreter. Moved to compassion when he sees the undernourished children at the orphanage, Ray forgets that they are Japanese and enlists the aid of several buddies to raise funds from his regiment for supplies and a new building. Ray's efforts win Corey's approval and Mitsuko is assigned to help him with the project. They fall in love, but his inability to restrain his anti-Japanese feelings leads to a break between them. Months later, after seeing service in Korea, he attends the dedication of the new orphanage building, where he meets Mitsuko once again. He realizes his deep love for her and, despite the misgivings of her father, makes her his bride, thus convincing her that his hatred for the Japanese no longer existed.

It was produced by Fred Kohlmar, and directed by Richard Murphy, who wrote the screenplay from a New Yorker article, "The Gentle Wolfhound," by E. J. Kahn, Jr. Family.

serve all classes of exhibitors by coming up with a program that would make it clear that they are in a fighting mood and would brook no further dilly-dallying in an effort to secure immediate remedial measures. In the opinion of this paper, the TOA leaders did not muffle this opportunity; they deliberately avoided taking advantage of it, for, in the final analysis, the TOA leaders are representative of the big circuits and, as a general rule, their interests remain diametrically opposed to the interests of the smaller exhibitors.

PLAIN TALK

S. J. Goldberg, National Director of Wisconsin Allied, issued the following press release this week:

"For the past couple of months I have been reading in the trade papers, statements by many so-called 'brains' of the industry. Most of these wheels have set themselves up as experts as to how this industry can survive and what it should or should not do. We've had men like Pat McGee who sets himself up as the guardian of the small exhibitor and has the bad taste to claim credit for himself on the tax campaign. Now any school boy knows that it's much more sensible to let others praise you.

"Then there are men like Mitch Wolfson, a real nice guy, and plenty smart too. He made a big speech last week in Los Angeles to a few big shots who own key theatres all over the country. He was against government hearings or government control of any kind. He said we can settle our own problems. Now I know we small exhibitors aren't supposed to be very smart but even we know that those fellows that own the key theatres are doing pretty well. True, they're getting hurt a little bit by film terms but it's not a matter of life and death for them like it is for us. These big fellows are the same jokers who have been filling the trade papers for a couple of years with a lot of junk about the good old days before the Paramount suit. Naturally, they don't like the new set-up. Most of these fellows are former affiliates and they don't like to have us little fellows horning in on what was a real good thing for them.

"I was sure glad to hear that that guy Martin from Atlanta said that TOA and Allied could never get together. He was absolutely keerekt. We just don't think alike. We're just trying to stay in business. We're fighting for our lives. They're fighting, too, but to try to make more money than they're already making.

"Then there's guys like Harry Brandt. My father taught me to be perlit to my elders so I'll go easy on this fellow. However, Pop also taught me that just cause a guy have been around a long time, that doesn't mean he knows all the answers. Here's a guy that don't even know that we got civilized people outside of New York City. He ought to come out and meet some of us guys in Wisconsin, Iowa and Minnesota. Maybe then he'd be a little better qualified as an expert.

"Now I ain't no attorney but I read that arbitration thing. The words is pretty big but my 8 year old daughter explained it to me. If Uncle Sam allows the film companies to push that thing on us little guys then there's going to be a lot of new Democrats out

here. Those fellows would just love to walk into Uncle Sam's office and say, 'See, we're good boys now. Let us off the hook.' I don't go for this half a loaf is better than none. Look closer boys, I think you'll find the half loaf full of worms.

"There's something else I can't understand. How cum all the little guys keep on reading that stuff you trade papers put out? Course, I don't blame you guys. You sure know which side your bread is buttered on. It's just too bad that there's only one independent writer in our racket. Peter Harrison is the only guy that can say what he wants without worrying about somebody taking an ad away from him. Maybe I'm jumping at conclusions but it sure seems funny that everything Allied does is wrong and everything TOA or the film companies do is good. I wish you guys'd be more careful or you'll give us Allied fellows an inferiority complex.

"I hope some of our Allied guys don't get too big for their britches and forget about us little fellows."

ALLIED PREPARES FOR GLOVES-OFF CONVENTION

Jack Kirsch, general chairman of National Allied's forthcoming 1955 convention, which will be held in Chicago's Morrison Hotel on November 7, 8 and 9, has announced that Rube Shor, Allied's president, will deliver the keynote address.

In accepting the assignment, Shor had this to say: "It's time to name names and tell all to the end that the independent exhibitors may chart their course with knowledge of the facts. Once the truth is sifted from the current blasts of hot air, the exhibitors can be relied on to reject counsels of inaction and despair and to unite on a program of positive action." Shor added that, while his speech will be broad in scope, he will give special attention to film prices and selling policies as well as exhibitor-distributor relations.

Shor's talk should be a humdinger, for as head of the Allied subcommittee that teamed up with a similar group from TOA in seeking better terms and conditions from the distributors, he has made no effort to disguise his disgust over the refusal of the film companies to grant substantial relief or his resentment of TOA's attitude since the meetings with the film company heads were completed.

In recognition of the fact that exhibitors are seeking solution of their problems, the Allied Convention Committee has made it clear that such issues as film prices, Government regulation, the expansion movement among the divorced circuits, especially in the drive-in field, the worth of the proposed arbitration system, the advisability of a new tax campaign and the future of COMPO will be fully explored and will not be soft-pedalled or ignored.

All this gives promise of a gloves-off convention that will be packed with interest, excitement and important decisions, for, as is always the case at Allied gatherings, every exhibitor who wants to speak his mind will be given ample opportunity to do so.

Those who will make it their business to attend this convention will be doing themselves a favor, and that many exhibitors are eager to participate in the deliberations is attested by the fact that advance reservations are extraordinarily high.

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PRE-RELEASES, OLD STYLE AND NEW

In its discussion of the proposed arbitration draft in the October 1 issue, this paper called attention to the fact that the draft is essentially the same as the 1952 arbitration draft, but that it contained modifications that appeared to offer even less to the exhibitors than the earlier draft. Cited in particular was the modification of the definition of clearance, and the provision permitting each of the distributing companies to pre-release two pictures per year, which pictures "in nowise shall be subject to arbitration" until such time as each distributing company announces that such pictures are ready for general distribution.

That these portions of the draft are highly detrimental to the interests of the exhibitors was expressed in no uncertain terms this week by Abram F. Myers, National Allied's general counsel and board chairman, in a talk before the convention of the Independent Exhibitors of New England at Winchendon, Mass. Declaring that he could not understand why any exhibitor representatives, particularly the Theatre Owners of America, should approve the plan, Mr. Myers had this to say in the following excerpts from his talk:

"PRERELEASES, OLD STYLE

"The fast-growing practice of prereleasing pictures in its essence is nothing more or less than a palpable attempt to evade the provisions of the decrees entered in the Government's big anti-trust case.

"Despite all the protestations of the film companies and sophistries of the Department of Justice, the clear purpose and effect of the practice is to raise and maintain admission prices and to impose new and increased clearances on subsequent run and small town theatres.

"At the hearing before the Senate Small Business Committee in 1953, we submitted evidence which in my opinion proved unlawful admission price-fixing on 'Peter Pan' beyond a doubt.

"We not only adduced testimony showing attempts to induce exhibitors to raise their admission prices, but proved that theatres in many scattered locations not only increased their prices but raised them to a uniform level.

"And since prereleasing involves the superimposing of a new run ahead of the established runs it disrupts the established clearances upon which, I insist, the subsequent run and small town exhibitors have a right to rely.

"A new clearance is established, consisting of the waiting time between the prerelease run and the established first run. This is an indeterminate clearance which is not specified in the contracts and rests in the whim of the distributor. The word 'availability' has virtually supplanted 'clearance' in many areas and often is measured in days after the territorial release of a picture. The inevitable effect of prereleasing is materially to increase and make uncertain the waiting time of the subsequent runs.

"There is authority as well as reason for saying that unreasonable clearance by any other name smells just as bad.

"In the teeth of the showing made by the exhibitors Judge Barnes, head of the Antitrust Division, reported to the Small Business Committee that no violation of the decrees or of the law had occurred. However, the printed record stands and is available to all who can read and I am confident that it will rise to haunt the members of the Department's staff and Committee members who joined in the whitewash.

"Judge Barnes did intimate that if this prereleasing business was carried too far there might be danger in the practice. This I interpreted, jocosely, to mean that a few cases of murder should be overlooked but a massacre might be questionable.

"Evidently the film companies have construed Barnes' attitude as a license to commit wholesale murder because prereleases are increasing in number and all companies seem to want to get into the act. If Barnes' reservations concerning the practice, if carried too far, mean anything, then he should consider that he has been challenged and put the practice to test under the decrees and under the law.

"PRERELEASES, NEW STYLE

"Since Judge Barnes and the Committee gave prereleases what amounted to a clean bill of health (unless there were too many of them), something new has been added. Barnes' report was based on a record which indicated that the prerelease runs were awarded on competitive bids or, at least, were open to all theatres if they could afford such luxuries. So far as the record disclosed the prereleased pictures were offered 'theatre by theatre.'

"In this part of my address I must confine myself to one company—Paramount—and refer to only two pictures concerning which I have authentic information, namely, 'Strategic Air Command' and 'Desperate Hours.'

"'Strategic Air Command' was given a preliminary run in seven selected theatres which, according to Louis Phillips, Paramount's General Counsel, were modified in certain respects in order to show the picture to the best advantage. I pass over this special run in seven hand-picked theatres in order to deal with something vastly more important.

"Thereafter the picture was shown on another special run, inserted ahead of the regular first runs, in 601 selected theatres. These showings were called 'merchandising engagements' and that was the first time that I ever encountered that term. So this picture, made with the cooperation of the United States Air Force, and using its personnel and equipment, was given two prerelease runs, in hand-picked theatres before it was put on regular release.

"Coming to 'Desperate Hours,' which is of current interest, it is being given a special prerelease run in 128 theatres in the United States, again under the name of 'merchandising engagements.'

"Isn't it amazing that in the whole United States Paramount has chosen only 128 theatres as suitable for showing this picture on prerelease? Assuming there are 18,000 theatres in the United States, this method deprives 17,872 of all opportunity to play on this preferred run.

"I do not know how many theatres there are in the Boston exchange territory, but I am told that only eight theatres therein were tapped by Paramount for the honor—eight theatres scattered through five states.

"Now the question I pose and would like to have answered is this: How does Paramount, and how can the Department of Justice, reconcile this hand-picking of theatres for these 'merchandising engagements' with the provision common to all the decrees which enjoins the defendants—

"'From licensing any feature for exhibition upon any run in any theatre in any other manner than that each license shall be offered and taken theatre by theatre, solely upon the merits, without discrimination in favor of affiliated theatres, circuit theatres, or others.'

DELIBERATE ATTEMPT TO LEGALIZE PRERELEASES

"The District Court resolutely denied all moves by the defendants to write into the decree an exception in favor of roadshows, which are, essentially the same thing as prereleases and 'merchandising engagements.' The judges who heard the evidence and decided the case insisted that all

(Continued on back page)

"The Tender Trap" with Frank Sinatra, Debbie Reynolds and David Wayne

(MGM, November; time, 111 min.)

An entertaining sophisticated comedy, based on the play of the same name and photographed in CinemaScope and Eastman color. Filled with bright dialogue, some "hot" love scenes and many comic situations, it deals with the romantic mixups of a highly successful actor's agent, an eligible and philandering bachelor who is constantly pursued by beautiful girls but who becomes the victim of true love when he falls for a determined young girl who had definite marriage plans in mind and who had set her wedding date even before meeting the man she will marry. It is a thin plot at best, but it is played with zest by Frank Sinatra, as the bachelor; Debbie Reynolds, as the girl who traps him; Celeste Holm, as the girl he bypasses; and David Wayne, as his visiting small-town pal, who is completely bewildered by the care-free bachelor habits of his friend. The complications that result when Sinatra gets himself engaged to both girls at the same time are quite funny. The picture's one fault is that its running time is much too long for what it has to offer, with the result that there are draggy moments when one's interest wanders from the screen. The production values are lavish, and the color photography tops:—

Wayne, a married man with two children, arrives in New York from Indiana for a visit with Sinatra, his old college pal. Impressed with Sinatra's sumptuous apartment, Wayne looks on in amazement at the procession of beauties who visit Sinatra and make a play for him. Sinatra appears partial to Celeste Holm, a sophisticated violinist with a symphony orchestra, until he meets up with Debbie, a budding musical comedy star, who makes it clear that she has definite marriage plans, even though she had no idea who the bridegroom would be. Sinatra starts romancing Debbie, but he balks when she proposes marriage and they break off the romance after a quarrel. Meanwhile, Wayne had been dating Celeste, and he becomes so enamored with her that he starts thinking about divorcing his wife and becoming a bachelor like Sinatra. Wayne's dates with Celeste reawakens Sinatra's interest in her and he asks her to marry him. Celeste accepts immediately and they celebrate the engagement with a wild party in his apartment, but, before the party is over, Sinatra realizes that his heart belong to Debbie and he effects a reconciliation with her. On the following morning the deception is discovered by the girls and they both drop him. Sinatra takes a European vacation to get away from it all, and upon his return attends Celeste's wedding to Tom Helmore, one of his neighbors. There, he meets up one again with Debbie, who willingly goes to his arms.

It was produced by Lawrence Weingarten, and directed by Charles Walters, from a screenplay by Julius Epstein, based on the play by Max Shulman and Robert Paul Smith. Adult fare.

"All That Heaven Allows" with Jane Wyman and Rock Hudson

(Univ.-Int'l, January; time, 89 min.)

An excellently produced romantic drama, photographed in Technicolor. Women in particular should go for its "soap opera" type of story, which deals with small-town prejudices that nearly ruin a pleasingly developed romance between a young widow and her gardener. Though the story offers nothing unusual, it has been directed so skillfully that the actions of the characters are believable. At times one feels as if he wants to twist the necks of the heroine's grown children for interfering with her happiness; they felt that, if she should marry the hero, whom they considered below the family's dignity, it would ruin their own futures. Rock Hudson makes a fine hero, and Jane Wyman is sympathetic as the widow. The friendship that Agnes Moorehead shows for Miss Wyman when she is in need of understanding is touching. Though there is not much comedy relief, there is compensation in the fact that the story is not heavy. The color photography is superb. Some of the scenes, which show snow-capped landscapes through the windows of the interior settings, are a work of art; they are so beautiful in their composition that they look like paintings:—

Living in a small New England town with Gloria Talbott and William Reynolds, her grown children, Jane, a financially secure widow, finds her loneliness relieved by occasional visits from Agnes, her close friend, and Conrad

Nagel, a middle-aged admirer. She becomes friendly with Rock Hudson, a rugged and handsome gardener who took care of her property, and a romance develops between them. Her happiness is shortlived when he proposes to her, for Jacqueline de Wit, the town gossip, sets the community agog with vicious rumors that the romance had begun before Jane's husband had died. To add to her misery, Jane's children oppose the marriage. Hudson, aware of Jane's problem, leaves the decision to her. Torn between Hudson, her children and the desire for the approbation of the community, Jane gives up Hudson. In due time Jane's daughter decides to get married, and her son announces that he had accepted a scholarship in Paris. Thus Jane finds herself alone once again and realizes the pointlessness of her sacrifice. She heeds the advice of Agnes and goes to visit Hudson at his old farmhouse, which he had redecorated in anticipation of their marriage. She does not find him at home and heads hercar back to town. Hudson, out hunting, sees her from afar and, in his eagerness to overtake her, slips down a snow-covered embankment and is injured seriously. Jane, learning of the accident, rushes to his bedside. When he regains consciousness and sees her tender but anxious countenance, he smiles contentedly in the knowledge that she had come to stay with him for good.

It was produced by Ross Hunter, and directed by Douglas Sirk, from a screenplay by Peg Fenwick, based on the story by Edna L. Lee and Harry Lee. Family.

"Sincerely Yours" with Liberace, Joanne Dru and Dorothy Malone

(Warner Bros., Nov. 26; time, 115 min.)

Boxoffice-wise, "Sincerely Yours" has built-in insurance, for it brings to the screen Liberace, the highly popular pianist, whose fame is known far and wide. What is more important, however, is that it is a heart-warming and thoroughly entertaining picture that should be enjoyed by all types of movie-goers, for, in addition to the fact that it is musically fascinating, it offers an appealing story that is loaded with human interest and romantic values. While Liberace is no great shakes as an actor, he has a pleasant personality and is competent enough in the leading role of a popular pianist who finds his career cut short when he is suddenly afflicted with deafness. The humanitarian manner in which he concerns himself with the sorrows and problems of other people, despite his own misfortune, warms the spectator's heart. His piano playing is, of course, sensational and a thorough delight to the ear. And his selections should satisfy all types of musical tastes, for they range from boogie-woogie to the classical. Joanne Dru and Dorothy Malone are charming and sympathetic as the two women with whom he finds romance, and William Demarest is his usual comic self as Liberace's dour manager. The production values, enhanced by the fine WarnerColor photography, are lavish and tasteful:—

Liberace, a popular pianist, has a friendly and appreciative interest in Joanne, his secretary, but is unaware that she is in love with him. He is pleased no end when he is offered an engagement in Carnegie Hall, and his happiness knows no bounds when he meets and falls in love with Dorothy, a beautiful socialite. Minutes before his performance at Carnegie Hall, tragedy strikes when his hearing fails him. The performance is cancelled and, after an examination by a doctor, he is advised that a delicate operation will either restore full hearing or result in permanent deafness. Without the operation, he would have intermittent periods of hearing and deafness and would one day become totally deaf. Liberace decides to postpone the operation. In fairness to Dorothy, he tries to call off their romance, but she will not hear of it. He takes up lip reading, and a new world opens up to him when he trains his binoculars on the people in the park below his penthouse. Reading their lips, he learns of their misfortunes and frustrations and sets out to help them. In one case, he finances the operation of a little crippled boy so that he could play football with other boys. In another case, he feels sympathy for Lurene Tuttle, a typical East Side woman, whose daughter (Lori Nelson) was ashamed to introduce her to the fashionable family she had married into. He buys her stylish clothes and takes her to an elite charity ball, where she makes a tremendous hit with Lori's in-laws, much to the delight of all concerned. Meanwhile Joanne leaves Liberace's employ when she realizes that her love for him is hopeless. One day, while waiting for Dorothy to visit him, Liberace sees her on a park bench

with Alex Nicol. Reading their lips, he discovers that they are in love but that Dorothy was still loyal to him because of a deep sense of obligation. He sees to it that she goes back to Nicol's arms. He then decides to go through with the operation, which turns out successful. It all ends with his debut in Carnegie Hall, and with his realization that he loved Joanne, who had come to hear him play.

It was produced by Henry Blanke, and directed by Gordon Douglas, from a screenplay by Irving Wallace.

Family.

"Naked Sea"

(RKO, December; time, 69 min.)

A generally fascinating feature-length documentary, dealing with tuna fishing. It should get by as a supporting feature on double bills. Photographed in Pathecolor, it depicts a four-month voyage undertaken by the 14-man crew of a wooden tuna clipper, which heads from San Diego, California, and goes South to Panama, the Galapagos Islands and the deep waters off Peru. The early part of the picture, which deals with the preparations for the voyage and the good-byes between the crew members and their families, is slow and hardly of much interest. But once the ship gets out to sea and comes upon schools of tuna fish, the action becomes exciting and thrilling. Using long bamboo fishing poles, the men haul in the fish, weighing from twenty to fifty pounds, with incredible speed and rhythm. The action is particularly thrilling in the deep waters off Peru, where they catch individual tunas that weigh as much as three hundred pounds and require three men with three poles on one hook to haul them on board. The methods used to haul in nets full of anchovetta, which must be kept alive for bait for the tuna, are also fascinating.

It was produced, directed and photographed by Allen H. Miner, and narrated by William Conrad. The narration, however, is too verbose and much too pompous.

"The View from Pompey's Head" with Richard Egan, Dana Wynter and Cameron Mitchell

(20th Century-Fox, November; time, 97 min.)

A finely produced romantic melodrama, based on Hamilton Basso's best-selling novel of the same name. Photographed in CinemaScope and DeLuxe color, which adds much to the pictorial beauty and atmosphere of the story's Southern locale, the film offers a complex but intriguing tale of a married New York lawyer who returns to his old Southern hometown to check into a charge of embezzlement against his law firm and in the process becomes romantically involved with his one-time sweetheart, who was unhappily married to a man she considered to be below her social standards. There is an undercurrent of Southern pride and prejudice throughout the proceedings and, despite some talky moments that tend to slow down the action, it grips one's attention from start to finish. The picture serves to introduce Dana Wynter, a beautiful and talented newcomer, who is most impressive as the possessive Southern belle who rekindles her love for the lawyer, played most competently by Richard Egan. Cameron Mitchell, as Miss Wynter's wealthy but surly husband, is very effective. There is much that is dramatically provocative in the affair between Egan and Miss Wynter, for, though they love each other sincerely, they decide that he should not leave his wife and children to remain with her. The direction, production values and color photography are excellent.

Briefly, the story has Egan heading for Pompey's Head, his hometown, to investigate a charge by Marjorie Rambeau, wife of Sidney Blackmer, a famous author now blind, that a member of his law firm had embezzled \$20,000 from funds due to her husband. En route, his memories go back to the days before he went to New York, and he fondly recalls his friendship with Dana, then a teen-ager and member of the town's leading family. She had been in love with him, though he treated her as a big brother would, and before he left town she was heartbroken because her family, having suffered financial reverses, had to move from Mulberry, their luxurious plantation home. Shortly after he arrives in town, Egan is visited by Dana, who discloses that she is married to Mitchell, a man who came from the wrong side of the tracks but who had become wealthy and had restored Mulberry, which was now their home. While in the process of investigating Miss Rambeau's

charges, Egan learns that Dana's life with the surly and somewhat uncouth Mitchell was an unhappy one. They spend considerable time together, realize that they are in love, and give vent to their feelings, but both accept the fact that it would be impossible to continue the affair. Meanwhile Egan manages to have a talk with Blackmer and learns from him that the supposedly embezzled money was actually used to support Blackmer's mother, a Negress, a fact that he was afraid to reveal to his wife. Miss Rambeau, eavesdropping on their conversation, is shocked by this revelation, but, lest it become known that she is married to a man tinged with Negro blood, she uses a flimsy excuse to sweetly withdraw the embezzlement charge, confident that Egan would understand. After a touching farewell with Dana, Egan departs for New York and his family.

It was produced and directed by Philip Dunne from his own screenplay.

Adult fare.

A LITTLE FELLOW UNBURDENS HIMSELF

(Continued from back page)

ner to attend the Presidents banquet." We had our chance to gripe — therefore we should be happy. This was the impression that I had all the way through the convention. I had the feeling that we were asked to join in attending to lend support by numbers. Our thanks was a "chance to gripe."

(Editor's Note: At this point Mr. Smith's 5-page letter goes into an interesting but lengthy discourse in which he expresses the opinion that "there is nothing wrong with distributor-exhibitor relations that the exhibitor is not responsible for." He points out that every time an exhibitor pays an exorbitant price for a picture he is in effect casting a vote for the continuance of the policy of overpricing, and suggests that, if enough exhibitors would pass up overpriced pictures, distribution would soon feel it in the pocketbook and would come to the realization that "that it is more profitable to sell to the many for less than to sell to the few for more.")

To prove that he practices what he preaches, Mr. Smith cites his relations with the different film companies over the past two years and points out that he has passed up their overpriced pictures. He admits that he is fighting a losing battle and that he is going broke by passing up the big pictures, but adds that "I would be going just as broke if I had played them." Moreover, he claims that his net is as good, or better, than it would have been if he had played the pictures on the excessive terms demanded.)

Can not the distributors see that every time he closes one of us "Little Fellows" he is giving the "Big Boys" a buying advantage?

Mr. Y. Frank Freeman, as a feature attraction on the production seminar at the TOA convention, rather scoffed at the idea of exhibition producing pictures. In my humble opinion, he had a right to. EFGG does not scare him in the least. If more big pictures went into production after EFGG was formed it was because they (big pictures) were making money — for the producer. Mr. Freeman is one of the most accomplished soft soapers that I have had the privilege to listen to.

From my observation, there are only two things that distribution is concerned about. One is Government control (I sincerely hope we do not have to come to this), the other and the thing they are most afraid of is the exhibitors really getting together. The distributor says it's impossible. It has been done in other parts of the continent and in some isolated sections of the U. S. He is afraid this unity of purpose might spread. He knows that if it does, his lush days are over.

Mr. Harrison, I do not quite know why I picked you to unload all of this on unless it is because you are not new to the industry and therefore are bound to agree, at least to some extent, with what I have had to say. Then again, perhaps it is because, through your publication, I know you as a man that is not afraid to think, and having reached a conclusion is not timid about asserting an opinion in your columns. I feel you owe no allegiance to production, distribution or the "big boys." I believe that you are ready and willing to champion the cause of the Smiths and the Joneses as well as that of the Martins and the Coys — so long as it is for the good of the industry.

Sincerely yours,

(signed) R. B. Smith

pictures be distributed in accordance with the provision which I have quoted.

"But the film companies, encouraged by a tolerant Anti-trust Division, have been trying ever since to evade the intentment of this provision as well as the provision against fixing admission prices. Never before was such a bold attempt made to legalize prereleases and extend clearances as in the draft of an arbitration plan recently released.

"Speaking only for myself, I do not believe I would have any positive objection to any arbitration scheme so long as the use of it was not obligatory on exhibitors and it did not actually harm those who did not invoke it. I might think the system futile and a waste of time and money, and in that case would feel free to say so, but I would respect the right of anyone to go for it if he saw fit.

"Now Allied rejected the 1952 Keough-Schimmel draft of an arbitration plan not only because it did not provide for arbitrating film rentals and sales policies. It rejected that plan also because, by reserving to the distributors the right to prerelease two pictures each per annum, it tended to nullify important provisions of the decree and would seriously injure its members.

"But the 1952 draft contained a definition of clearance calculated to protect subsequent run and small town exhibitors against unreasonable clearances of the kind we have been discussing; that is, clearance not noted in the contracts.

"In the negotiations the distributors, quite naturally, advanced the now obsolete definition of clearance which reads as follows:

"Clearance means the period of time stipulated in license contracts between runs of the same feature within a particular area or in specified theatres."

"Bearing in mind the cases arising under the old consent decree arbitration (1940) in which the distributors took the position that there was no arbitrable clearance because it was not specified in the contracts,¹ I insisted that there be added to the definition the following:

"or which regularly occurs between the prior and subsequent runs in competing theatres in the absence of any express contract provision describing the same."

"The distributors finally yielded to my insistence and the definition of clearance contained in the Keough-Schimmel draft contained this clause. Lest someone suggest that I should not now claim credit for something that occurred behind closed doors three years ago, let me cite the statement of the late Austin Keough to the Senate Small Business Committee:

"A compromise had been made, apparently not agreeable to the exhibitors that 2 pictures per distributor per year might be prereleased. Now clearance as we define it, we liberalized the definition of clearance. That wasn't a definition in the courts. We took Mr. Myers' definition. That would have brought the subject up for arbitration. That would be arbitrated. Could we do more? Was it a subject?² The arbitrator could have decided that. (Printed hearings, p. 633.)

"Now in the draft just released, which I suppose must be called the Levy-Schimmel draft, my amendment to the definition was eliminated. Now both Levy and Schimmel were present at the negotiations in 1952. They heard all the arguments advanced in favor of this amendment. They could not have been unaware of its importance to the exhibitors.

"In the face of this record, how can we escape the conclusion that deleting my clause from the definition of clearance, coupled with the retention of the provision permitting the prereleasing of two pictures per company per year, constitutes a deliberate attempt to legalize the prereleasing practice with all the disruptions and injustices that it entails?

"That the distributors should contend for this archaic definition of clearance is understandable. But I cannot understand why representatives of exhibitors should go for it. Some day the strange events that occurred behind that iron curtain in Los Angeles will seep through and I will get a clearer understanding as to why the exhibitors present voted thanks and congratulations to Messrs. Levy, Wolfson, Fabian and Wilby for their accomplishments in regard to arbitration.

"Maybe there are advantages in the draft for exhibitors that I have not discerned. Maybe the draft was not fully explained to them before they acted.

"However that may be, the subject will be gone into thoroughly and in the open at Allied's 1955 National Con-

vention in Chicago on November 7, 8 and 9. There won't be any blind voting there in any sense of the word. The best way to test exhibitor sentiment is at open conventions where all sides can be presented and considered before a vote is taken."

¹The matter of Rowlands, No. 13, decided December 26, 1941; Matter of Main, No. 14, decided December 26, 1941; Matter of McLendon, No. 17, decided February 2, 1942.

²Mr. Keough evidently did not correct the transcript. What he probably meant was, "Was it a subject of arbitration?"

A LITTLE FELLOW UNBURDENS HIMSELF

(Editor's Note: The following letter from R. B. Smith, owner and manager of the Sierra Theatre, Chowchilla, Calif., clearly expresses the bitter disappointment felt by many of the small exhibitors who attended the recent TOA convention with the hope that some positive action would be taken against harsh distribution practices that threaten their existence, only to find that the problems were of little concern to the TOA leaders, who are representative of the big circuits.)

October 16, 1955

Dear Mr. Harrison:

Here is a word from the littlest of the "Little Fellows" to attend the TOA convention in Los Angeles. I went there with a purpose. That purpose being to see for myself if there is any hope for survival through unity. With a sincere desire to learn what is going on I attended each and every one of the sessions. I was astounded at the small attendance at the sessions as compared to the big registration. As they opened and closed, one after the other, the reason became apparent to me. We were being given the cut and well dried reports of the action, if any, that HAD been taken by the board, all of which could be assimilated in a few minutes of reading time in any trade paper. However, I stuck through them and looked forward to Saturday. These were closed sessions, open to exhibitors only. The morning passed as uneventful as any other session. The afternoon still held promise since it was to be a "Speak-your-mind-session." There were some concrete examples of what could be done to help the small exhibitor, or I should say of what the exhibitor could do to help himself. Perhaps we should look to Canada for some advice. While it was conceded that, if we were to supply the same stringent methods in the U. S., there might be some question of coercion, it was pointed out that legal methods could be found to accomplish the purpose. Unfortunately, the methods suggested required strong leadership — not to bring lip service pressure to bear on the distributor — but to unite the exhibitors in a concerted action in BUYING FILM IN A COMMON SENSE MANNER. This all important point was touched very briefly by Mr. Wolfson when he said "The best advice to exhibitors to bring normalcy to the unreasonable pricing of films is a polite but firm 'NO!' This leadership seems to be lacking here. I suspect the reason for this is that the "Big Boys" do not really have the interests of us "Little Fellows" at heart. Some of them may have small theatres that they either own or control. Some of them no doubt have been forced to close some of their theatres. To them this is an item on a financial statement. To us it is our life's work down the drain.

There were a few other "Little Fellows" at the convention. One exhibitor spoke of the closing of the second of his sixteen theatres as though he was burying an old friend. His pleas for assistance were listened to politely. Another asked if there was not somewhere that the "Little Fellows" could meet to discuss our problems. He was treated with respect. I think that the "Big Boys'" attitude was well summed up by a conversation that my wife and I overheard on the way from the Biltmore to the Ambassador Hotel. Since cab service between the hotels was part of the agenda, the cabs were loaded five to the cab. My wife and I were in the front seat and a couple of the "Big Boys" were in the back. Nothing could be gained by identifying them, but the conversation went something like this. "How did the session go this afternoon?" (This referred to the speak-your-mind-session, more commonly known as the gripe or bitch session). "Oh so so, I guess." "Well they wouldn't be happy unless they had the chance." The one had not attended the session because he had been too busy "pampering the temperamental stars and arranging for Mr. War-

(Continued on inside page)

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ARBITRATION PLAN DEFENDED BY DRAFTING COMMITTEE MEMBERS

In an apparent reply to the strong criticism levelled against the proposed arbitration plan by Abram F. Myers, National Allied's general counsel, and to the rejection of the plan as a whole last week by the Southern California Theatre Owners Association, a joint statement has been issued by Herman M. Levy and Mitchell Wolfson, of the Theatre Owners of America; Max A. Cohen, of the Independent Theatre Owners Association; and Leo Brecher, of the Metropolitan Motion Picture Theatre Owners Association, all members of the drafting committee of the industry arbitration conference. Their statement follows:

"Criticism has been directed at one aspect of the proposed industry arbitration system — that dealing with the so-called 'pre-release' or 'special handling' pictures. The criticism is not well founded. The plan does not make 'a deliberate attempt to legalize the pre-releasing practice,' but for the first time, a restriction is placed on the number of pre-release pictures any distributor may have in one year.

"There is now (before the adoption of the proposed system) no legal limitation on the number of pre-release pictures each distributor may have in total disregard of all customary and established patterns of clearance. Therefore, restricting each company to not more than two such pictures a year is a positive gain in favor of exhibition.

"The pertinent language of the plan is:

"Two pictures designated during each 12 months following the effective date of this agreement by each distributor party hereto as of unusual character shall be excluded from the provisions of this agreement. Such pictures in nowise shall be subject to arbitration until such time as the same are announced by such distributor for general distribution. Thereafter the provisions of this agreement shall be applicable in respect of matters occurring in the course of such general distribution of the said pictures."

"This language neither condones nor authorizes the distribution of pre-release pictures — it simply sets a limit where no legal limit now exists.

"In 1952 (when Allied took part in the arbitration negotiations), and, again, in 1954 (when Allied, through its own choice, did not take part in the negotiations), the important question facing the exhibitor representatives was, very simply, this: 'Since exhibitors can not by law stop pre-release pictures, should they not accept the opportunity to restrict the number of them?'

"If, at some future time, the Department of Justice should establish the illegality of the practice of pre-releases this would, of course, supersede the provisions of the proposed arbitration system. But, meanwhile, exhibitors will have had the benefits of a restriction on distributors contained in this plan.

"The proposed system of arbitration is not a cure-all. But, we are cognizant of the fact that it has many points of advantage for exhibitors, especially in the fields of clearance, runs, competitive bidding, and contract violations. The plan clearly defines old and new rights, and affords remedies for the violation of those rights. As an illustration, it provides, for the first time, a set of 'rules of the game' for competitive bidding, aimed at eliminating under-the-counter shenanigans.

"Under the plan, no exhibitor is obliged to go to arbitration. The plan does not impair or interfere with his right to resort to litigation.

"Distributors may not bring any proceedings under the proposed system. It is for exhibitors *only*, and *only* if they wish to use it. The plan provides that it be in existence for one year. If it does not work well, or if it works to the detriment of exhibition, then, at the end of the year, it may be corrected, changed, or, if exhibitors wish, they will be privileged to abandon it.

"Not enough attention has been paid to the conciliation provisions of the proposed system. Under our plan, exhibitors are provided a means of seeking relief for all grievances, large and small, independent of the arbitration machinery."

As a reply to Mr. Myers, this joint statement is totally inadequate, for, in denying his charge that certain provisions in the arbitration draft constitute "a deliberate attempt to legalize the pre-releasing practice," it avoids the issues and uses as a defense the claim that it is the first time a restriction has been placed on the number of pre-release pictures any distributor may have in one year and, therefore, "is a positive gain in favor of exhibition."

In making his charge, Mr. Myers, whose remarks were published in last week's issue, clearly illustrated that, since pre-releasing involves the superimposing of a new run ahead of the established runs, it disrupts the established clearances upon which the subsequent-run and small-town exhibitors have a right to rely. Moreover, by citing the methods employed by Paramount in pre-releasing "Strategic Air Command" and "The Desperate Hours," he showed how the sanctioning of such a practice through an ap-

(Continued on back page)

**"The Rose Tattoo" with Anna Magnani,
Burt Lancaster and Marisa Pavan**

(Paramount, no rel. date set; time, 117 min.)

In spite of the fact that the story is not appealing and that little sympathy is felt for any of the characters, "The Rose Tattoo," which is based on Tennessee Williams's earthy play of the same name, is a fascinating adult comedy-drama, the kind that undoubtedly will create considerable talk among those who will see it, with the result that others will be drawn to the box-office. What is outstanding about the picture, aside from the fact that its subject matter makes for unusual and daring screen fare, is the magnificent performance of Anna Magnani, the famous Italian actress, who speaks in English throughout the proceedings. As a tempestuous, sex-conscious widow in a seedy Sicilian-American community on the Gulf Coast, who worships the memory of her husband until she learns of his infidelity, the buxom Miss Magnani appears throughout most of the picture as an unkempt and slovenly woman, with emotions that range from the brooding to the boisterous. It is a most realistic characterization, one that is both tragic and comical, and it is sure to win for this accomplished actress serious consideration when the Academy Awards are handed out. An interesting, if not convincing, serio-comic characterization is turned in by Burt Lancaster as a crude and moronic truck driver who wins Miss Magnani's heart after a stormy romance. Several of their scenes together are riotously funny. Deserving of special mention is the sensitive performance delivered by Marisa Pavan, as Miss Magnani's 'teen-aged daughter, who is embarrassed by her mother's disheveled appearance and by her bluntness in forcing her sweetheart, a young sailor, to vow before a shrine that he will respect her young innocence. The story throughout is extraordinarily frank in situations and dialogue. The direction is expert, and the photography first-rate:—

Anna, an amorous Sicilian-born dressmaker, idolizes her brawny husband, a banana truck driver, and becomes hysterically distraught when he is killed by Federal agents while transporting contraband liquor. In her epic grief, she loses her unborn baby and, in violation of the church, cremates her husband's body and keeps his ashes in the house. Worshipping his memory, she becomes a recluse and for several years dresses in nothing but a dirty, ill-fitting slip, much to the disgust of Marisa, her daughter, who had fallen in love with Ben Cooper, a young sailor. One day Anna quarrels with two of her customers, ladies of easy virtue, who reveal that her late husband had been the lover of Virginia Grey, a local blonde blackjack dealer. This news shocks Anna, and she tries without success to learn from her priest whether the husband ever had confessed his infidelities. She collapses in an hysterical outburst when the priest refuses to tell her anything and is taken home by Lancaster, a sincere but brawny simpleton, who makes romantic advances and even has a rose tattooed on his chest, identical to her husband's, to overpower her sensibilities. Before getting involved with Lancaster, Anna decides to visit Virginia, who tells her the bitter truth about her husband's unfaithfulness. Returning home, she smashes the urn containing his ashes and accepts Lancaster's advances, only to have him pass out from too much drink. Regaining consciousness during the night but still in a stupor, Lancaster

whispers words of love to Marisa in the mistaken belief that she is Anna. This leads to a violent misunderstanding that is eventually straightened out when Marisa assures her mother that Lancaster had not touched her. It all ends with Anna giving her blessing to the marriage of Marisa and Cooper, and with her accepting Lancaster into her heart and home.

It was produced by Hal B. Wallis, and directed by Daniel Mann, from a screenplay by Tennessee Williams.

Strictly adult fare.

**"Guys and Dolls" with Marlon Brando,
Jean Simmons, Frank Sinatra and
Vivian Blaine**

(MGM, November; time, 150 min.)

Photographed in CinemaScope and Eastman color, this lavish Samuel Goldwyn film version of the highly successful Broadway musical of the same name will undoubtedly prove to be a top box-office attraction, for, in addition to the fame of its producer and the popularity of its stars, MGM has given and is giving the picture one of the most intensive and effective selling campaigns ever accorded to any movie. Picturegoers have been made eager to see it, and they will not be disappointed, for it emerges as a highly entertaining, if not great, musical, one that will leave them thoroughly satisfied, despite its excessive length, which could be trimmed to advantage.

Based on a short story by Damon Runyon, the screenplay offers a consistently amusing account of two romances, one between Jean Simmons, as a Salvation Army girl, and Marlon Brando, as a high-stakes gambler, and the other between Frank Sinatra, as the operator of a "permanent" floating crap game, and Vivian Blaine, as a night club star, with whom he had been postponing matrimony for more than fourteen years. Like all Runyon stories, this one is replete with colorful Broadway characters, such as gamblers, bookies, touts, fight managers, promoters and chorus girls, all of whom are somehow involved in the proceedings to generally humorous effect.

The picture's highlights, of course, are the musical numbers. The dozen or more songs themselves are not of the sort that remain in one's memory, but all are pleasant to listen to and in some instances are put over in comical fashion. The "Pet Me Poppa" and "Take Back Your Mink" numbers, which feature Miss Blaine and a bevy of beautiful Goldwyn girls, are outstanding, as is Miss Blaine's solo rendition of "Adelaide's Lament." The surprise of the show, however, is Jean Simmons, who not only has a pleasant singing voice but also a fine sense of timing for comedy. This is proved during her visit with Brando to Havana, where he had taken her to win a bet from Sinatra, and where she becomes tipsy in a cafe and involves herself in a wild version of the mambo and in a free-for-all fight. This sequence is hilarious. Brando, too, sings and dances and, though neither his footwork nor his vocalizing are of prize-winning caliber, he is competent enough in what he is called upon to do. Sinatra puts over his song numbers in his usual good style, and his interpretation of the floating crap game operator, a typical Runyonesque character, is adequate. Robert Keith, as a detective who tries to track down the crap game; Regis Toomey, as a Salvation Army worker; and B.S. Pully, Sheldon Leonard,

Stubby Kaye, George E. Stone and Veda Ann Borg, as assorted Runyon-type Times Square characters, add much to the entertainment values. The direction, sets, costumes, photography, color and all other technical work are in keeping with the top-drawer quality that has always been associated with a Goldwyn picture.

It was produced by Samuel Goldwyn, and directed by Joseph L. Mankiewicz from his own screenplay, based on the play by Jo Swerling and Abe Burrows, who adapted it from a Damon Runyon story.

The picture is inoffensive in content, but it is best suited for adult audiences because of the daring costuming in some of the dance sequences, as well as the sophisticated tone of some of the dialogue and situations.

"Tarantula" with John Agar, Mara Corday and Leo G. Carroll

(Univ.-Int'l, December; time, 80 min.)

This program horror melodrama offers a mixture that is reminiscent of the "Wolf Man" type of scary pictures and of Columbia's recent "It Came from Beneath the Sea," for it deals with an "atomic energy nutrient" that distorts the face and body of human beings and causes animals and insects to grow many times larger than their normal size. It is a fair enough picture of its kind and should get by with indiscriminating audiences in situations where such films are acceptable, for they may get chills and thrills out of watching a massive tarantula, large enough to step over huge mountains (thanks to trick photography), attack an entire area and its people. But it is so fantastic that most movie-goers probably will find it more laughable than frightening. There is not much that can be said for the acting, but it is competent enough when one considers the limitations of the material:—

When a scientist in Desert Rock, Arizona, dies with his head swollen to twice the normal size and his hands grown clawlike and hairy, Leo G. Carroll, his associate, attributes the death to a disease called acromegalia, but John Agar, the town doctor, does not accept this diagnosis. Carroll returns to his laboratory in the desert, where he resumes feeding a special atomic energy nutrient to different animals, including a tarantula. During his work, he is attacked by a monster-like associate, who, too, dies, but not before he injects Carroll with the nutrient. A fire breaks out during the attack, and the tarantula escapes from its glass cage. Carroll buries his associate secretly. Later, when Mara Corday becomes his assistant, Carroll explains that the object of his experiments was to find a nutrient that would augment the world's future supply of food. Agar, who had started to romance Mara, senses a connection between the experiments and the scientist's death when Mara informs him that rats and guinea pigs injected with the nutrient had doubled in size within one day. He is shocked further when he visits the laboratory and notices that Carroll's features were becoming distorted. Before long the area is plagued by mysterious killings of cattle and humans, with only the skeletons of the victims left at the scene of the crimes. Much confusion results until Agar, aided by a confession from the dying Carroll, discovers that the attacks were being made by the escaped tarantula, which had grown to immense proportions. When the creature

is discovered heading for the town, the police try to stop it with machine gun bullets and dynamite but to no avail. They then call upon the air force for help, and jet planes, using powerful napalm bombs, destroy it in the nick of time.

It was produced by William Alland, and directed by Jack Arnold, from a screenplay by Martin Berkeley, based on a story by Robert M. Fresco and Mr. Arnold.

For the family, if they can stand horror.

"Running Wild" with William Campbell, Mamie Van Doren and Keenan Wynn

(Univ.-Int'l, December; time, 81 min.)

A fair program melodrama, suitable as a supporting feature in double-billing situations. There is nothing unusual about the story, which centers around a rookie policeman who masquerades as a hoodlum in order to crack a ring of juvenile car thieves, but it has enough fast action and suspense to satisfy the indiscriminating movie-goers. William Campbell is competent as the courageous policeman, and Keenan Wynn is coolly vicious as the mastermind behind the car thefts. Kathleen Case is sympathetic as Wynn's unwilling girl-friend, with whom Campbell falls in love, and Mamie Van Doren is cunning and flirtatious as the flashy blonde girl-friend of a gang member. The characterizations, however, are stereotyped. Worked into the proceedings are some "hot" rock-and-roll dance numbers with tough 'teen-agers in a juke-box joint:—

Arriving in Riverton, a suburb of Los Angeles, Campbell acts like a tough hoodlum and applies for a job as a mechanic to Wynn, operator of a gas station, who withholds his decision on whether to hire him. That night, Campbell visits a juke-box joint patronized by young toughs. There he meets Kathleen, Wynn's girl-friend, and gets into a fight with Jan Merlin, who worked for Wynn, over a fancied slight to Mamie, his girl-friend. A policeman breaks up the fight and hauls Campbell down to the station house, where it is revealed that he is really a law officer on the trail of juvenile car thieves. When Campbell is released by the police without involving the others in the fight, Wynn becomes convinced that he can be trusted and hires him at the garage. Careful to avoid suspicion, Campbell soon establishes that Wynn is the mastermind behind the car thefts, and he discovers also that Kathleen, to whom he had become attracted, accepted Wynn's attentions because she feared that he would expose her father, who had entered the country illegally after escaping from a Polish concentration camp. In due time Wynn invites Campbell to go along on a "job," giving him an opportunity to learn how the thefts were carried out. Merlin catches Campbell as he telephones the police and starts a gun duel. Campbell shoots him dead. Learning that Wynn blamed Kathleen for his troubles, Campbell and the police keep a watch on her home. Wynn shows up within a few days to wreak his vengeance on her, but Campbell finishes him off in a gun fight. It all ends with Campbell renewing his romantic pursuit of Kathleen, after assuring her that steps would be taken to legalize her father's entry.

It was produced by Howard Pine, and directed by Abner Biberman, from a screenplay by Leo Townsend, based on a novel by Ben Benson.

Adult fare.

proved arbitration system would seriously injure exhibitors and would tend to nullify important provisions common to all the decrees signed by the major companies as a result of the Government's anti-trust suit.

Additionally, Mr. Myers pointed out that, at his insistence, the 1952 arbitration draft contained a definition of clearance that was calculated to protect subsequent-run and small-town exhibitors against unreasonable clearance, such as the indeterminate clearance that is established through pre-releasing and that is not specified in the contracts. The present draft defines clearance as "the period of time stipulated in license contracts between runs of the same feature within a particular area or in a specified theatre." The 1952 arbitration draft defined clearance in the same way, but at Mr. Myers' insistence there was added to the definition the following: "or which regularly occurs between the prior and subsequent runs in competing theatres in the absence of any express contract provision describing the same." This additional wording has been eliminated from the clearance definition in the present draft, in spite of the fact, as charged by Mr. Myers, that Herman Levy, TOA's general counsel, helped to formulate the 1952 draft, heard all the arguments in favor of the amendment, and should of been aware of its importance to the exhibitors.

In criticizing the present draft, Mr. Myers asked this question: "In the face of this record, how can we escape the conclusion that deleting my clause from the definition of clearance, coupled with the retention of the provision permitting the pre-releasing of two pictures per company per year, constitutes a deliberate attempt to legalize the pre-releasing practice with all the disruptions and injustices that it entails?"

There is nothing in the joint statement put out by Messrs. Levy, Wolfson, Cohen and Brecher that refutes any of the arguments put forth by Mr. Myers or that shows why there is no justification for the conclusion he has reached. To defend their position on the claim that the present arbitration plan places a limit on the number of pre-release pictures any distributor may have in one year is like trying to put out a fire in the wastebasket while the whole house is burning down.

* * *

As to the statement that the proposed arbitration system, though not a cure-all, "has many points of advantage for exhibitors," an adequate reply is contained in the remarks made by Harry C. Arthur, board chairman of the Southern California Theatre Owners Association, who disclosed last week that his organization, which participated in the latest industry arbitration conference, has rejected the arbitration draft as unacceptable, based on the recommendation of a special SCTOA committee that studied the draft for a period of three weeks.

This committee, said Arthur, was composed of an independent exhibitor, a circuit operator and a representative of a booking and buying organization.

In commenting upon the rejection of the plan,

Arthur told trade press reporters that the draft will not accomplish what it was intended to accomplish, and he termed it "a feeble step in the right direction," one that makes "slight concessions for the sake of having an arbitration draft but does not get to the heart of the problem."

Arthur added that he agreed to a large extent with Abram F. Myers' criticism of the plan. He stated also that approval of the present plan by the exhibitor-distributor committee that drafted it has served only to delay agreement on a "truly worthwhile formula."

A PRE-RELEASE THAT MAY BACKFIRE

Under the above heading, the following was published in the October 28 issue of "Theatre Facts," the service bulletin of the Allied Theatre Owners of Indiana:

"The attitude of about 15,000 theatres that may not be among the favored few chosen as a pre-release theatre or a 'test merchandising situation' is well known. At a time when good pictures are so essential, they are forced far back on their availability with the result that they lose a great part of the punch of the picture and the impact of the national ad campaigns and exploitation. So usually it is the exhibitor that has to bear the biggest misfortune in this type of releasing pattern.

"However, there may be an instance where the exhibitor gains and the distributor is the big loser on a special handling picture. Take the case of 'Desperate Hours.' Unquestionably every exhibitor would be eager to buy the picture at his top allocation and play it as quickly as possible. But now these exhibitors are getting reports that 'Desperate Hours' is disappointing in its pre-release engagements, and the result will be that many of them will not be interested in a late playdate even at terms considerably less than they once would have been willing to pay. Perhaps the disappointing results come from the parallel plot of 'Night Holds Terror.' Perhaps the cycle of this type picture has just about run out. What might have been a fine grossing picture in the regular releasing pattern may prove more and more of a disappointment as the regular runs are served."

There is no question in the opinion of this paper that the disappointing grosses registered by "Desperate Hours" stem from its similarity in story and treatment to Columbia's "The Night Holds Terror." Readers of this paper will recall that, in the September 17 issue, we cautioned the exhibitors about the fact that both pictures were highly similar.

Now that Paramount is preparing to put "Desperate Hours" into general release, you should be cautious about the rentals terms demanded, for "The Night Holds Terror" will have played in thousands of theatres by the time the Paramount picture is made available to you, and when word gets around that it is similar to the Columbia picture, you may find that it has hurt potential attendance and that you have paid for "Hours" more than it is worth.

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No. 46

THE NATIONAL ALLIED CONVENTION

Sparked by the fiery keynote address of President Rube Shor, who made it unmistakably clear that the events of the past 12 months have brought exhibitors to a crossroads where they must decide once and for all which course they will follow, and by a warning from general counsel Abram F. Myers that the film companies and divorced circuits, "by the mesmeric control they exert over some exhibitor groups and the pressure and influence they are striving to exert in Washington, have entered upon an all-out campaign to wipe out all the reforms of the past decade and to restore the grinding monopoly which the Government and the Courts sought to destroy," a record-breaking and determined National Allied convention charted a definite and positive course of action to protect exhibitors from abuses and inequities that threaten their very existence.

Meeting in Chicago on Monday, Tuesday and Wednesday of this week, the convention delegates, numbering more than 1,000 strong, made it clear that they were fed up with the intolerable conditions under which they must operate their theatres today and, without a dissenting voice, unanimously agreed upon the following actions through appropriate resolutions:

1. To follow through immediately on the plan to go to the Government for relief against excessive film rentals, in accordance with its Emergency Defense Committee program, which was approved by the board and ratified by the 1954 convention but which was held in abeyance pending friendly negotiations with the film companies.

2. Rejected the so-called Levy-Schimmel draft of an industry arbitration plan as unworthy and detrimental to the interests of exhibitors, and resolved to (a) take whatever steps may be necessary and legally feasible to prevent the approval of the plan by the Attorney General or the U.S. District Court; and (b) if necessary, present the problem to appropriate Congressional committees with a view to securing legislative relief against pre-releases and other abuses condoned by the plan.

3. Approved the decision of its board of directors not to renew Allied's charter membership in COMPO "until such reforms in management and changes in personnel have been effected as will insure that organization's continued operation in obedience to the by-laws and in accordance with the intentment of its founders."

4. Approved the position of the board of directors, as reported by Col. H. A. Cole, on the advisability of deferring until the new Congress in 1957 any attempt to secure further relief from the admissions tax.

5. Declared that the current acquisitions of drive-in and conventional theatres by the divorced circuits constitutes a grave menace to all independent theatres, and adopted a program that is aimed at curbing this expansion.

With regard to the decision to go ahead with the movement for Government control of film rentals, Bennie Berger, chairman of Allied's EDC committee, after a militant talk in which he denounced current selling policies in no uncertain terms, read to the delegates a telegram he had received from Senator Hubert H. Humphrey advising him that the Senate Small Business Committee should be ready to hold hearings on the matter during the latter part of January. Irving Dollinger, a member of the committee, reported details of an 8-point plan to implement the activity and support required of exhibitors to help the EDC to properly present its case at the hearings.

In the matter of arbitration, Mr. Myers pointed out to the convention that, as compared with the 1952 draft, which was rejected by Allied, nothing new has been added to the current Levy-Schimmel draft to make the scheme more acceptable to the exhibitors. He stressed, however, that something

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THE NEW CINEMASCOPE

A new and highly impressive development in the technique of CinemaScope has been attained by 20th Century-Fox by means of photographing the picture on a 55 mm negative and projecting it in a reduced 35 mm version.

This new development was demonstrated for the first time this week at the Oriental Theatre in Chicago before an audience of exhibitors attending the National Allied convention, and the breathtakingly beautiful footage shown brought gasps of wonderment to most of the showmen present.

Shown at the demonstration were scenes from the company's multi-million dollar production of Rodgers and Hammerstein's "Carousel," which was shot in the 55 mm process and reduced for projection to 35 mm. The results were nothing short of magnificent, and for clarity, depth, sharpness, definition of color and complete elimination of grain and distortion, it is by far superior to any other motion picture technique, wide-screen or otherwise, that has yet been developed. Every scene was bright and sharp, with images and scenes in the backgrounds just as sharp and clear as those in the foreground. In some of the scenes, the figures close to the camera actually had an astonishing three-dimensional effect.

Like many others who were present at the demonstration, this observer accepted an invitation to walk around the theatre and view the picture from any angle. Even at the most extreme angle—that is, way down front and far to the side, the picture was totally free from grain and distortions on every inch of the screen, both in indoor and outdoor shots, close-ups, long shots and group shots.

As explained by Spyros P. Skouras, 20th-Fox's president, who was host at the demonstration, the important thing about this exceptionally fine development is that the reduction of the 55 mm negative to 35 mm prints will enable all theatres to show it with their present equipment.

As a matter of fact, Mr. Skouras and Darryl F. Zanuck, the company's production chief, are so enthused over the added clarity and definition of this 55 mm process that they have decided to use it on all future productions, even though it will cost the company an average of \$200,000 more per picture than if shot in regular CinemaScope.

To make it possible for all theatres to show "Carousel" in this new process without undue delay, Mr. Skouras, to the evident satisfaction of the exhibitors present at the demonstration, announced that his company had abandoned its plan to roadshow the picture first in 55 mm form in a selected number of specially-equipped theatres. He stated that the company is working around the clock to have reduced 35 mm prints available around February 22, Washington's Birthday.

The demonstration reel included a narration by Mr. Zanuck, who explained that, after making extensive experiments with all sizes of film, the company's technicians and scientists selected the 55 mm size, which provides a picture area that is four times the area provided on 35 mm film. To handle this larger film, it became necessary for the company to build special cameras, arrange for the manufacture of 55 mm film and to reconstruct a laboratory to develop and process this film. All these expenditures, said Mr. Zanuck, will amount to several millions of dollars, and he made it clear that 20th Century-Fox has no intention of passing them on to the exhibitor.

Both Mr. Skouras and Mr. Zanuck stated that certain of the company's big attractions, such as "The King and I," will be roadshown in a few specially-equipped theatres on full 55 mm projection machines, but they emphasized that their main objective in developing the new 55 mm CinemaScope process is to bring the ultimate in photography into every theatre, large or small, throughout the world.

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RUBE SHOR'S INTERESTING REVELATIONS

In his militant keynote speech in which he urged the Allied convention to follow an aggressive policy and spurn "neutrality" in exhibitor affairs, Rube Shor, president of the organization, centered much of his fire on the leaders of the Theatre Owners of America and lived up to his promise to name names. Space limitations do not permit full reproduction of Mr. Shor's fine 10-page address, but his comments on why the joint Allied-TOA committee was unsuccessful in its efforts to secure relief from harsh distribution policies, and on the vacillating attitudes and actions of TOA's leaders, should be of interest in view of the fact that several TOA front men have been highly critical of Allied's plan to seek legislative relief. Here is what Mr. Shor had to say, in part:

"The film companies knew that the presence of the TOA men on the (joint) committee meant that there would be no joint action by the two exhibitor bodies in case they did not meet the committee's demands. They know that no matter what occurred at the conferences the TOA men would remain true to the do-nothing policy of their association. They knew that the TOA representatives were front men for the big circuits that support that organization and that, no matter how bravely they spoke, they would not be permitted to join in Allied's aggressive measures. Yes, the distributors knew from long experience that the TOA emissaries would live to return another day, hat in hand, to make another try at settling the exhibitors' critical problems by friendly negotiation.

"This parting of the ways was from our standpoint bad enough, but the aftermath was appalling. When the big circuits, whose contributions make TOA possible, intervened to calm down some of the TOA boys who had been talking like Allied men, they really cracked the whip. And they did it so effectively that those same boys have now turned against Allied's entire program and threaten to oppose it all down the line.

"Now you may ask, why did Allied allow itself to be caught in such a trap? Since all this happened in my administration as president of Allied, and since I was head of the Allied contingent on the joint committee, I am in a position to give you the facts.

"It was simply because I and my associates were accustomed to dealing with men who say what they mean and mean what they say. Also, we were used to dealing with men who, when they say they will follow a certain course, have first ascertained whether they are free to do so. Because of the false light in which Allied and I have been put by the sudden about-face of the TOA members of the joint committee, I will trespass on your time for a few minutes to tell you exactly what occurred at the first meeting here in Chicago.

"Alfred Starr did most of the talking for the TOA committee men and he stated that if the negotiations failed to produce the desired results—and I am using his words—'Desperate men would do desperate things.' Allied's EDC program was under discussion and Starr's declaration was concurred in by Martin, Reade and Blank. And since resort to legislation was a prominent feature of the program, the Allied men interpreted the statement to include legislation and it was similarly interpreted by some of the trade papers.

"Now our erstwhile comrades in arms from TOA would have you believe that the joint committee did not exhaust the possibilities of friendly negotiation. When we entered into this alliance there was no thought, much less agreement, that there would be a second or third round of visits if the first did not produce results. Allied could not agree to a program of long continued dalliance for a very definite reason.

"Under the EDC program there had to be a time limit. If this was not explained to the TOA men, as I believe it was, they must have realized it anyway. Allied could not in good conscience carry on friendly negotiations with the distributors and attack them before a Congressional Committee at the same time. And so throughout the visitations, with the frequent postponements and delays, Allied held its legislative program in abeyance, and it remained in moth balls while the 1st session of the 84th Congress passed into history. Any further delay would amount to an abandonment of the program.

"So far as TOA is concerned, we need not speculate as to what its future course will be. While frantic efforts have

been made to hide the shame of the betrayal in Los Angeles, by excluding reporters from the room, we know now that TOA has wholly reverted to type. So far as its attitude toward pressing problems is concerned, there is not a bit of difference between the TOA of today and MPTOA of 1928, whose capture by the affiliated chains led to the formation of Allied as the independent exhibitors' only shield and defender.

"And if any of you are curious to know what TOA proposes to do about film and film rentals, I can relate to you some information given us by a disgusted exhibitor who attended their recent convention in Los Angeles. He tells us that after much time had been wasted at the much advertised closed session, one exhibitor inquired when they were going to get around to film rentals. Mitch Wolfson, who was presiding, said smoothly that TOA was holding its convention in New York next year and, the distributors being located there, would attend the sessions and such problems could be ironed out.

"TOA has claimed to be a forward looking organization and I am compelled to agree to this. It looks far, far into the future for exhibitor relief."

On the subject of arbitration, Mr. Shor had this to say, in part, about the TOA leaders:

"Now E. D. Martin, Alfred Starr, Walter Reade and Myron Blank knew perfectly well what Allied's attitude was toward the only kind of arbitration that the film companies would agree to. Moreover, we discussed the subject in the joint committee and I got the clear impression that at least some of them had come around to Allied's way of thinking. But I don't want to stand on this generalization. My recollection of what took place is as follows:

"Martin, Starr, Reade and Blank were in complete accord in their opposition to the proposal to legalize the pre-releasing of two pictures per company per year. Starr and Reade felt that arbitration of film rentals was desirable; and Martin was all out in favor of all-inclusive arbitration and so stated to the press. In fact, I was assured that such a draft as was then under negotiation would never be approved by TOA. After meeting with Skouras and Gehring, and prior to our visits with the other sales managers, Martin insisted that we should not accept anything less than the Fox proposal for arbitrating film rentals of \$100 or less.

"Despite all this big talk by Martin and his associates, TOA has approved the Levy-Schimmel draft and has congratulated its arbitration committee consisting of Herman Levy, Mitch Wolfson, Si Fabian and Bob Wilby, on a great accomplishment!"

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to a divorced circuit's application to acquire or construct a theatre; (b) that if the Department of Justice recommends to the Court that it approve an application, despite the opposition of affected exhibitors, then it shall also recommend that such exhibitors be given full opportunity to present their facts and arguments to the Court; and (c) that the Attorney General be requested to see that the provision of the decrees permitting acquisition of theatres by the divorced circuits with Court approval is not used as a device to build and strengthen the circuits to the end that they regain the monopoly power they formerly enjoyed.

The resolution adds that, in the event "adequate and satisfactory assurances" cannot be obtained from the Attorney General in this vitally important matter, National Allied shall endeavor to secure the necessary protection for its members, either "by seeking to intervene in the case of *United States v. Paramount Pictures, Inc. et al.* (if that be legally feasible) or by bringing the subject to the attention of the appropriate Committee of Congress with a view to securing legislative relief."

As in previous Allied conventions, a principal highlight was the report made at the closing session of the conclusions reached by the various film clinics. S. J. Goldberg, co-ordinator of these clinics, reported that the attendance and participation in the discussions were the most outstanding in the history of the clinics. Among the conclusions reached were these:

The most disliked company because of unreasonable dealings with the exhibitors is Warner Brothers, with Paramount a close second for this dubious honor.

MGM and 20th Century-Fox were tied for honors as the companies that have the fairest policies.

At least half of the theatres grossing \$500 or less per week are compelled by the film companies to buy on percentage, and the same problem exists with drive-ins. In towns up to 20,000 population, few theatres are able to buy on flat rental terms.

In practically every case a shortage of prints is given as the reason for setting back playdates, with Paramount named as the worst offender on the print situation.

It was charged that Universal-International is allowing no adjustments on "To Hell and Back," and that it is using the production as a "stop" picture to compel exhibitors to play U-I films they had passed up. Goldberg indicated that court action may be taken on the matter.

Drive-in operators complained that the film companies demand their best playing time during the season but refuse to give them top pictures during the off-season months.

It was charged also that Warners has been demanding "must" percentage on all pictures since "Battle Cry," and that Paramount has done the same with all its pictures since "White Christmas."

Allied Artists was castigated for demanding excessive terms on "Phenix City," and MGM was criticized for asking five per cent more for "Trial" than for "Blackboard Jungle," although "Trial" is doing fifty per cent less business than "Blackboard."

Goldberg stated that, as a general conclusion, those exhibitors who have buying power are having plenty of trouble with film rentals, while those without power "are lost."

One of the convention's outstanding highlights was the warm reception given to Spyros P. Skouras, president of 20th Century-Fox, who spoke to the delegates prior to the demonstration of his company's new 55mm CinemaScope process, which is described elsewhere on these pages. In a reference to arbitration, Mr. Skouras made it clear that his company favors arbitration of film rentals up to \$100, but that it cannot undertake such a program without the co-operation and support of the other film companies. As to his company's sales policy, he stated that terms must of necessity be flexible and on a basis that is fair to both sides. He declared, however, that it was 20th-Fox's policy to sell on flat rental terms to situations that gross \$1,000 or less per week. When his statement was greeted by a chorus of loud "nos" from the convention floor, Mr. Skouras turned to William C. Gehring, his company's executive assistant sales manager, and told him that it was his impression that such a policy was being followed. He then smilingly told the delegates that the policy will be followed and stated that "if Bill doesn't do it for you, communicate directly with me!" Needless to say, his statement brought forth a resounding round of applause.

Several of the other speakers commended Mr. Skouras for his sincerity and good intentions, and pointed to him as the only one of the film company presidents who has consistently had "guts" enough to face Allied conventions.

Other convention highlights included an impressive report by Trueman T. Rembusch on the continuing fight against toll-TV, and an interesting talk by Julius Gordon, who visited Europe to survey exhibitor conditions and who pointed out that the exhibitors in several European countries are prospering under a form of government regulation of the picture business.

Unlike the recent TOA convention in Los Angeles, which has been described as the biggest "fun fest" in the history of that organization, with attendance at the business sessions very sparse, the Allied delegates came to their meeting with a firm determination to do something about the varied problems that are plaguing exhibition, and their keen interest was evidenced by their heavy attendance at each of the business sessions.

That much was accomplished is also evidenced by the fact that they met the issues squarely and made their position known in unmistakable terms through the adoption of a positive program of action. For this they deserve the thanks and support of every truly independent exhibitor in the country, whether he is a member of Allied or not, for they are battling against conditions that slowly but surely are threatening to put thousands of theatres out of business.

"Artists and Models" with Dean Martin, Jerry Lewis, Dorothy Malone and Shirley MacLaine

(Paramount, December; time, 109 min.)

Filmed in VistaVision and Technicolor, this latest Martin and Lewis comedy is a zany affair that has some highly amusing moments, but it is also quite tiresome in a number of spots and as a whole is below their usual entertainment standard. The chief trouble with the picture is that the comedy situations have been "milked" to a point where one tires of the gag. It should, however, prove acceptable to the dyed-in-the-wool fans of this comedy team, particularly the youngsters, who will get a kick out of Jerry Lewis' slapstick antics. Several pleasing songs have been worked into the proceedings, including a lavish artists and models production number at the finale.

The story itself is completely nonsensical, and what there is to it has Dean Martin, an artist, and Jerry Lewis, an aspiring writer of children's bedtime stories, fired from various jobs because of Lewis' moronic preoccupation with crime and horror comic books. Martin manages to find a job illustrating such comic books for publisher Eddie Mayehoff. Complications arise when Martin falls for Dorothy Malone, another artist, who had quit Mayehoff because she felt that his comic books contributed to juvenile crimes, and when she uses Lewis on a TV crusade as a prime example of how such books warp a childish mind. Further complications arise from the fact that Martin gets his story ideas from Lewis' nightmarish dreams, and the fact that Shirley MacLaine, model for a "Bat Lady" comic book, amorously pursues Lewis. In the development of the story, both boys become involved with the FBI and foreign spies headed by Eva Gabor, when one of Lewis' dream-plots, used by Martin in a comic book, accidentally reveals half of a secret rocket power formula. They and the girls become involved in a wild chase and a kidnapping, but in the end they help the FBI to capture the spies. It all comes to a happy conclusion, with the principals getting married.

It was produced by Hal B. Wallis, and directed by Frank Tashlin, who collaborated on the screenplay with Hal Kanter and Herbert Baker, based on a play by Michael Davidson and Norman Lessing.

Family.

"Toughest Man Alive" with Dane Clark and Lita Milan

(Allied Artists, November; time, 72 min.)

A fair program action melodrama that should serve adequately as a supporting feature. Its formula plot, which centers around the smuggling of stolen arms to revolutionists in a South American country, could have benefitted from better direction, for there are a number of situations that are illogical. For instance, during a fight between the hero and the villain aboard a freighter, police on the wharf are within easy reach, yet not one of them rushes to the hero's aid and all wait until the fight is over before taking any action. There are other similar inconsistencies all the way through. Dane Clark does well enough as the hero of the piece, but he seems to have only one expression—sad and formidable. The story has a good share of melodramatic action and is enhanced by authentic backgrounds and atmosphere. There is no comedy relief:—

In order to uncover a ring of international gun runners, Dane Clark, a U.S. Secret Service agent, poses as Anthony Caruso, head man of the crooks. Aided by Ross Elliott, another secret agent, Clark makes contact with Lita Milan, a singer in a San Pedro cafe, to finance a new uprising in her country, where her father, the president, had been assassinated. Clark and Lita arrange a meeting with Thomas B. Henry, who agrees to sell them the arms they need. Meanwhile the real Caruso manages to obtain his release from a South American jail and returns to San Pedro. Many complications result, but in the end Clark learns that the man behind the gun runners was John Eldredge, ostensibly the owner of a chain of storage warehouses. In the showdown, Elliott is given a severe beating, Caruso is killed, Eldredge arrested and the arms shipment blocked. Lita returns to her country, convinced that its government is honest and capable.

William F. Broidy produced it, and Sidney Salkow directed it, from a screenplay by Steve Fisher.

Unobjectionable morally.

THE NEW CINEMASCOPE

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In addressing the Allied exhibitors, Mr. Skouras announced the development of a single penthouse attachment for one-track magnetic sound that will enable theatres now equipped for optical sound only to show CinemaScope pictures as originally photographed—in their full and proper ratio of 2.55 to 1. Mr. Skouras stated that by using this attachment with an inexpensive change of sprockets and rollers, one-track magnetic sound may be provided with the same optical sound equipment the theatres now have. He added that the penthouse attachment, which is available from several manufacturers, will cost about \$900, including installation, and can be paid off over a period of three years or longer, if necessary.

He pointed out that theatres now equipped with magnetic sound will not, of course, have to make any changes in their equipment.

Mr. Skouras made a strong plea to exhibitors who are not now equipped for magnetic sound to install the penthouse attachment so that they may bring to their patrons the ultimate development in motion picture projection, which should help considerably to revive public interest in the movies. He added that, unless those exhibitors go along with this new development, his company would be compelled to adopt the use of a "combination" print, which combines an optical sound track with magnetic sound tracks, but, even though such a move would save 20th-Fox several millions of dollars per year, he felt that it would be a step backward, for a combination print cuts off part of the CinemaScope picture.

The installation of this penthouse attachment depends largely, of course, on whether or not the individual exhibitor is financially able to afford it, but aside from that consideration there is no question that Mr. Skouras is giving the exhibitors sound advice in urging them to install it, for, without it, those who are still using optical sound will not be taking full advantage of the tremendous improvement that has been made in the CinemaScope process through the use of a 55 mm negative.

Mr. Skouras and his associates have worked hard and have risked millions to develop and constantly improve the CinemaScope process, and they have a right to suggest to the exhibitor that he present CinemaScope productions as they are intended to be exhibited. Every exhibitor who can possibly afford to change from optical to magnetic sound through utilization of this comparatively inexpensive penthouse attachment should not have to be urged to install it, for it not only will provide him with improved sound but also will enable him to show his patrons the most magnificent form of motion picture photography they have yet seen.

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of value has been dropped, and cited the fact that the present draft's definition of clearance omits an amendment that was added to the 1952 draft at his insistence and that was calculated to protect small-town and subsequent-run exhibitors against unreasonable clearance, particularly the indeterminate clearance that is established through pre-releases and that is not specified in the license contracts.

In a thorough analysis of pre-releasing, Mr. Myers declared that it is unlawful in practice, if not in theory, because the purpose and effect in most cases is to raise admission prices, and the effect in all cases is to impose new and unreasonable clearances between theatres that are in substantial competition, as well as between theatres that are not substantially competitive.

The film companies, he added, dispute this contention, "but the best indication that they are shaky about this practice is their repeated efforts to secure immunity by writing into the arbitration plan this provision authorizing the pre-releasing of two pictures per company per year, although the provision has nothing whatever to do with arbitration."

Referring to the matter as "a bold attempt at judicial legislation," Mr. Myers had this to say:

"It is the declared purpose of the film companies to submit this plan to the Attorney General and to the United States District Court for their approval. If the Attorney General approves the plan, and recommends its acceptance by the Court, then it is expected that it will be entered in the Court records as a sort of consent order.

"If this scheme succeeds and the right to prerelease is sanctioned by a court order, then the legality of the practice can never be brought in question thereafter.

"Worse than that, if the plan containing the validation of prereleases is entered without my amendment to the definition of clearance, exhibitors will be precluded from challenging the legality of clearance emanating from the prereleasing practice.

"There has been much criticism in this country of judicial legislation. If the District Court enters an order approving the Levy-Schimmel arbitration draft, it will be judicial legislation of the worst kind. It is bad enough when a court in the exercise of the judicial discretion invades the province of Congress. It is far worse when a court enters an order materially changing the antitrust laws, merely because the parties to the litigation have agreed to it, and without benefit of the full disclosure and arguments pro and con that feature a contested proceeding."

Stating that the independent exhibitors "have been challenged as never before," Mr. Myers declared that "the scheme of this arbitration proposal is to cast upon exhibition the entire burden of policing the decrees, if not, indeed, enforcing the law." In support of this statement, Mr. Myers said that "the Department of Justice apparently is ready to bow out of the picture entirely, perhaps eagerly, as a department spokesman says it will not be influenced in its consideration of the arbitration by the attitude of Allied or the Southern California Theatre Owners Association," which, too, has rejected the Levy-Schimmel draft.

"Now this challenge can be met and defeated in only one way," concluded Mr. Myers. "We must revive that fighting spirit that was so prevalent among exhibitors in the early days of Allied. Aroused and cooperating fully with your leaders, you exhibitors can exert vastly more influence than the soft-spoken, gumshoeing emissaries of the affiliated interests. In this country, grassroots campaigns never lose."

Reporting to the convention on COMPO, Wilbur Snaper, who represented Allied on the COMPO triumvirate, stated that he fully agreed with the Allied board that COMPO was lacking in proper organizational operation, that it is now being directed in a manner that is contrary to the by-laws, and that the purpose for which it was organized has been defeated. He added that he, as well as most of the board members, felt that COMPO would be a good thing if properly operated but that those in charge had strayed. He stated further that Allied would reconsider joining COMPO if and when desirable changes are made in personnel and operating policies.

On the subject of a new tax campaign, Col. Cole, who was national co-chairman of the last campaign, told the convention that there was no question in his mind about the desirability of a new tax campaign to eliminate the tax that still remains on admissions, but after discussing the matter with several Congressmen he was reluctantly compelled to conclude that a campaign at this time would not be propitious and would not have the slightest chance of success. He cited in particular a visit with Sam Rayburn, Speaker of the House of Representatives, who told him that the present Congressional plan to reduce personal income taxes undoubtedly would stymie any attempt to eliminate the admission tax at this time. Cole stated that the situation may be different next year and recommended that the tax fight should not be forgotten but laid aside for the future.

Nathan Yamins, the New England Allied leader, gave a comprehensive report to the convention on the manner in which the divorced circuits are currently expanding their holdings with court approval and warned the exhibitors of the grave danger to their interests. As a result of his report and of statements made from the floor by other exhibitors who cited their own experiences in regard to this expansion, the convention unanimously adopted a resolution commending the Allied board for its alertness in detecting this trend and for obtaining from the Attorney General some measure of assurance that affected exhibitors will be given ample opportunity to submit facts and figures in opposition to applications by the divorced circuits for theatre acquisitions.

The resolution called for the board to implement the action it has already taken by applying to the Attorney General for the following additional assurances: (a) That rather than the maximum of ten days now allowed, affected exhibitors should be given at least 60 days in which to prepare and submit their facts and arguments in opposition

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No. 47

A NEW PRESIDENT BUT THE SAME OLD TACTICS

Upon his return this week from a European trip, Myron Blank, newly-elected president of the Theatre Owners of America, held a trade press conference in the New York headquarters of his organization.

Like the other trade paper representatives present, this writer was interested in obtaining for this paper's subscribers Mr. Blank's views on the different issues that face exhibition today, as well as any comment he would care to make on the actions taken by National Allied at its Chicago convention, and on the charges made by Rube Shor, Allied's president, that he (Blank) and other TOA leaders who were on the joint committee that sought relief from the distributing companies earlier this year, had done an "about-face" after indicating that they would support Allied's program for Government control in the event the film companies failed to come through with the required relief.

The answers that Mr. Blank gave to most of the important questions asked of him were either so meaningless or circuitous that, ordinarily, they would not be worthy of the valuable space taken up in this paper to put them into print. Attention is being given to them, however, for they serve as further examples of the vacillating statements and tactics that have been employed consistently by the TOA leaders in dealing with important exhibitor problems, and of the manner in which they dodge issues that may have a detrimental effect on the operations of the large circuits.

Questioned on the matter of Government regulation of the business, Mr. Blank, in spite of the fact that the TOA board recently adopted a resolution opposing such regulation, stated that his organization is not necessarily against Federal control, as long as it is not detrimental to exhibition and to the industry as a whole. This answer, of course, was not clear to the reporters, and he was asked to give an example of the type of legislation that would be considered favorable by his organization. He cited as such an example "a law that would do away with the admission tax."

Elaborating on the subject, he said also that he would like to see the Government, through regulation, "create conditions" that would result in the production of more pictures for the American theatres, as well as in the correction of a number of distribution practices. He did not specify either the "conditions" he would like to see created, or the distribution practices that should be corrected, nor did he offer any suggestion on how laws could be devised to handle these matters.

Mr. Blank stated also that, while in Europe, he had made a survey of the government rules and regulations that control the film industries in foreign countries, and that his organization would make a thorough study of these foreign government film regulations to see if some of them could be applied in the United States. This is a typical TOA paradox: on the one hand its board of directors adopts a resolution firmly opposing intervention by the Government in industry affairs, and on the other hand its president, within several weeks after the adoption of that resolution,

states that a study will be made of government regulations abroad to see how they could be applied here.

To add to the confusion of where TOA really stands insofar as Government regulation is concerned, Mr. Blank made it clear that his association is opposed to the type of Federal controls sought by National Allied. Moreover, when he was asked to clarify that portion of the TOA resolution which stated that the organization would seek "other forms of relief" if it could not solve the exhibitors' pressing problems through "friendly discussions," he admitted that he did not know just what the "other forms of relief" constituted.

Early in the press conference, Mr. Blank stated that most of the exhibitors' problems stem from the product shortage, and he stressed the dire need for greater production efforts. Later, however, he stated that there is not a shortage of product, and charged that the distributors' vaults are filled with completed pictures that are being held back. He added that only poor pictures and reissues will be made available to the exhibitors between Thanksgiving and Christmas.

He charged also that the film companies are making more money now than ever before in their history, while exhibition is making less now than in the 1940's. On the other hand, he stated also that the exhibitors have received considerable relief ever since the joint Allied-TOA talks with the film company executives.

Other contradictory and inconsistent statements made by Mr. Blank can be cited, but those already cited should give you a pretty good idea of how he fluctuates from one opinion to another—a trait that has been displayed frequently by other TOA leaders whose main interest lies in the welfare of the big circuits but who try to make it appear as if their organization has the interests of the smaller exhibitors at heart.

That the TOA will dodge any issue that will affect the interests of the large circuits is evidenced by Mr. Blank's reply when he was asked to comment on the movement started by National Allied to curb expansion of the former affiliated circuits. The seriousness of this problem was given considerable attention at the Allied convention, which termed it "a grave menace to all independent theatres," but Mr. Blank brushed it off with the terse statement that it was a matter that should be handled by the Department of Justice and the courts, and that it was not in the domain of an exhibitor association.

It is interesting to note that at the press conference Mr. Blank handed out the following formal statement in answer to requests that he comment on the speeches made by Abram F. Myers and Rube Shor at the Allied convention in Chicago:

"TOA will not become embroiled in a name-calling contest with anyone. We stand firmly as ever on a policy of constructive progress and sanity of endeavor with a realistic approach to exhibitor problems for all exhibitors, small, medium and large."

Mr. Blank and those who helped him formulate this statement probably feel that it serves as a dignified answer to the attacks made by Messrs. Myers and Shor against

(Continued on back page)

"Good Morning, Miss Dove" with Jennifer Jones and Robert Stack

(20th Century-Fox, November; time, 107 min.)

A fine human interest story, centering around the deep regard and affection that is felt by the people of a small New England town for a prim but compassionate school-teacher whose influence for good had had a telling effect on those she taught over a period of 35 years. Beautifully photographed in CinemaScope and DeLuxe color, it is the kind of picture that should appeal to all types of moviegoers, particularly family audiences, for it offers a heart-warming blend of sentiment, drama and gentle humor. Jennifer Jones, who is shown as a 55-year-old woman throughout most of the picture, is excellent as the teacher; she acts the part with pleasing dignity and, though she appears to be stern, her love for her pupils is inspiring, as is her concern for their welfare in later life. The anxiety felt by the people of the town when she becomes ill and has to undergo a serious surgical operation, makes for many situations that are appealing and moving. The other players, too, contribute fine portrayals, thanks to the sensitive and understanding direction of Henry Koster. 20th Century-Fox is justifiably impressed with the fine quality of this quiet, human type of film, and it has set out to exploit it as intensely as it exploited "A Man Called Peter," which was made by the same producer and directed by the same director. The company has set up a series of 50-city showings throughout the country for educational, religious and civic leaders, and it is reported that these showings are generating enthusiastic support from many of these leaders, who are endorsing the film and urging their respective groups and congregations to see it:—

Shortly after Jennifer Jones returns home from an exclusive finishing school at the age of nineteen, her father dies and she learns that he had embezzled \$10,000 from the local bank, of which he was the president. Jennifer is shocked by this disclosure, but she determines to repay the loss by working as a local schoolteacher. Robert Douglas, the bank's vice-president and family friend, covers up the embezzlement to save her embarrassment and helps her to secure the teaching job. As an educator, Miss Jones is strict with the children yet compassionate. As a result, few of the children love her but all respect her. After teaching for more than 35 years, she suddenly suffers a paralytic stroke in the classroom and is quickly taken to the hospital. The entire community shows deep concern over her illness, and as different people come to visit her, flashbacks reveal the influence she exerted on them when they were her pupils. One is Robert Stack, the local surgeon, whom she chooses to operate on her, even though the local Rotary Club had offered to finance an operation by any famous surgeon. Another is Peggy Knudsen, her nurse, now the unwed mother of a child, who is in love with Chuck Connors, a police officer. As a youngster, Connors, who came from the wrong side of the tracks and was brought up by an alcoholic grandmother, was influenced greatly by Miss Jones' interest in his welfare, and when she diplomatically indicates to him that she thinks Peggy is an inherently fine person, her approval assures their eventual marriage. Still another visitor is Jerry Paris, now a successful playwright, who could not speak English when he arrived from Europe as a youngster. She recalls how the other children used to "torture" him and how she had ended the persecution by arranging for them to be invited to Paris' home for a party so that they could see that his parents and home life were no different from their own. While many others visit her and reveal how much she meant to them, Stack, without mentioning cancer, informs her that she must be operated on to remove a small growth from her spine. She approves his decision, fully aware that the operation may not be successful. The seriousness of the operation causes much anxiety to the townspeople, and on the following day, when word of its success is flashed, a school holiday is declared. When Miss Jones comes out from under the anesthetic and hears church bells ringing, she thinks that it is Sunday, but

when Stack explains that a holiday had been declared and tells her of the crowd below her window, a rare smile lights up her face.

It was produced by Samuel G. Engel, and directed by Henry Koster, from a screenplay by Eleanor Griffin, based on the best-seller by Frances Gray Patton.

Excellent family entertainment.

"Operation Malaya"

(American Releasing Corp., Oct.; time, 65 min.)

This is more or less a documentary film, dealing with the efforts of the British to stamp out Communism in Malaya and to bring order out of chaos in that unhappy country. It is at best a program picture, to be booked on the lower half of a double bill when nothing else better is in sight. Because of the newspaper stories printed about these efforts of the British, there may be a chance for the picture to draw some people to your box-offices. The different shots were photographed in silent form and the producer added some scenes to these silent shots to make up a feature picture. The silent shots show the British soldiers wading through mud to carry out their work, cutting of the Communists' supplies, surrounding them and starving them, thus compelling many of them to surrender. The photography is so-so.

It was produced by John Croydon and Peter Crane, and directed by David MacDonald.

"City of Shadows" with Victor McLaglen, John Baer and Kathleen Crowley

(Republic, June 2; time, 70 min.)

An indifferent program melodrama. Centering around Victor McLaglen as a small-time racketeer who rises to power on the basis of legal advice provided by a law student he had befriended, the story is artificial and unconvincing, and the action, for the most part, is slow and long drawn out. Moreover, the direction is undistinguished and so is the acting. There is some excitement in the closing scenes, where McLaglen gets into a gun battle with rival gangsters and sacrifices his life to save the law student and his bride, but it is not enough to compensate for the tediousness of the production as a whole. The black-and-white photography is good:—

McLaglen, owner of a limited number of slot machines, catches a 12-year-old newsboy using slugs in the machines and forgets about punishing him when the lad suggests that he combat Anthony Caruso and Richard Reeves, his big-racketeer competitors, by passing out thousands of slugs to other newsboys. Utilizing this suggestion, McLaglen soon gains control of the operations formerly headed by Caruso and Reeves, who now become his lieutenants. Meanwhile McLaglen adopts the newsboy and when he grows up (John Baer) sends him to law school, where he finds legal loopholes to help keep his benefactor's operations within the law. Baer experiences a change of heart against the lawlessness he himself had masterminded when he falls in love with Kathleen Crowley, daughter of a respected retired jurist. He now finds himself wishing that he were on the right side of the legal fence. Upon graduating, Baer agrees to go into the protection business with McLaglen provided the enterprise is honest. McLaglen agrees, but when the mobsters put pressure on him to work a robbery racket into the enterprise, McLaglen weakly yields without Baer's knowledge. This side racket soon comes to the attention of the district attorney, and McLaglen, to pay for his treachery toward Baer and to protect him and Kathleen from harm, sacrifices his life in a gun battle with Caruso and Reeves, whom he shoots dead before he himself dies.

It was produced by William J. O'Sullivan, and directed by William Witney, from a screenplay by Houston Branch.

Adult fare.

"Target Zero" with Richard Conte and Peggie Castle

(Warner Bros., Jan. 14; time, 92 min.)

"Target Zero" is a Korean War melodrama, centering around the adventures of American soldiers who try to rejoin their company after being cut off behind the enemy's lines. It is a fair enough picture of its kind, but it is doubtful if it will get more than a mild reception from the general run of audiences, for it offers little that is either novel or plausible, or that has not been seen to better advantage in numerous other war films. For example, one finds it difficult to accept as genuine the pat manner in which the soldiers are joined by a beautiful blonde UN civilian medical worker, whom they had found unconscious in a wrecked auto. Needless to say, she tends to their wounds and at the same time finds romance with the heroic lieutenant in charge of the group. The war action, too, is not very convincing, because of the comparative ease with which the enemy is outwitted and beaten. Another drawback is the fact that the pace is slowed down frequently by too much talk, causing one's interest to wander from the screen.

Briefly, the action depicts the remnants of an American patrol, led by Richard Conte, seeking to rejoin their company on the summit of a key ridge. As they cautiously probe their way northward, they come across a British tank crew that had been cut off behind the enemy's lines, and that had rescued Peggie Castle, a biochemist in charge of a UN civilian medical center, whom they had found unconscious in a wrecked civilian automobile. They join forces and continue north, aided by the tank, which not only helps them to make their way through a dangerous mine field but also enables them to defeat a Red patrol and to hijack an enemy truck convoy. Considerable friction develops between Conte and Richard Stapley, leader of the British tank crew, who objects to a number of decisions made by Conte, who outranked him. Further tension develops between them over Peggie. After many hardships, they manage to reach their company's post, only to find it a scene of utter devastation, with no survivors. They manage to communicate with headquarters and are ordered to hold the ridge and attack retreating Reds. Their own heroism, coupled with aid from the air force and from a battleship 15 miles away, results in the annihilation of the retreating enemy. It all ends with Peggie thanking Stapley for his help in the battle, but giving her heart and hand to Conte.

It was produced by David Weisbart, and directed by Harmon Jones, from a screenplay by Sam Rolfe, based on a story by James Warner Bellah.

Family.

"Double Jeopardy" with Rod Cameron, Gale Robbins and Allison Hayes

(Republic, June 23; time, 70 min.)

Routine program fare is provided in this melodrama, which should serve its purpose as a supporting feature in double-billing situations. Its story about a successful financier who is blackmailed by an ex-convict and who is wrongly suspected of murdering him, covers familiar ground and unfolds in pretty much the manner one anticipates, but it has enough excitement and suspense to get by with undiscriminating audiences. It is not a pleasant entertainment, however, because of the story's elements of ruthlessness and greed. The direction and acting are of standard quality. There is no comedy relief:—

John Litel, a wealthy building financier, keeps secret from Allison Hayes, his daughter, and Rod Cameron, his lawyer, the fact that Robert Armstrong, an ex-convict, had been blackmailing him for years. Litel had been paying Armstrong \$500 monthly to keep silent about the fact that, years previously, both had been sent to prison for embezzlement. Meanwhile Armstrong, addicted to drink, has his own troubles in that Gale Robbins, his younger and demanding wife, was two-timing him for Jack Kelly, a

dapper used car salesman. When Armstrong shows fear of losing her, Gale pressures him into demanding \$10,000 from Litel immediately. He telephones Litel, who agrees to meet him at the usual place, a lonely canyon road. Gale informs Kelly of this move and plans to use the money to run off with him to Mexico. But Kelly, seeking the money for himself, follows Armstrong at a distance on the night of his meeting with Litel. He does not, however, overhear Litel inform Armstrong that he had decided not to pay him anymore blackmail regardless of what he would do. When Litel drives off, Kelly tries to rob Armstrong of the money he thinks Litel gave him, and in the struggle Armstrong is killed when his car rolls off the cliff. After a police investigation brings to light the fact that Armstrong had been blackmailing Litel, and that the financier had been with him on the night he died, Litel is arrested for the murder. Cameron, believing in the innocence of his client and future father-in-law, starts an investigation of his own and tracks down clues that bring Gale and Kelly into the picture and ultimately prove that Kelly had been responsible for the murder. With her father cleared, Allison gratefully sets an early date for her marriage to Cameron.

It was produced by Rudy Ralston, and directed by R. G. Springsteen, from a screenplay by Don Martin.

Adult fare.

"A Lawless Street" with Randolph Scott and Angela Lansbury

(Columbia, December; time, 77 min.)

This is a typical Randolph Scott outdoor melodrama, photographed in Technicolor. It is a good entertainment, with fast action and human interest, the kind that will appeal to his fans. This time Scott takes the part of a dauntless, quick-on-the-trigger Marshal, but he never hurts any one unless it is either in self-defense or to subdue criminal acts. The action is often violent and exciting, for Scott frequently risks his life either to protect innocent people or to punish lawbreakers. The human interest in many of the situations compensate for the lack of comedy relief. The direction is satisfactory and so is the acting:—

As town Marshal of Medicine Bend in the Colorado Territory, Scott is feared by the lawless element because he had unhesitatingly sent many a bandit to his deserved death. He personally hated killing, but he was compelled to live up to his reputation to protect himself and to encourage the townfolk to stand up against the lawbreakers. Scott's chief enemy is Warner Anderson, the opera house owner, who, in league with John Emery, a saloonkeeper, wanted to make Medicine Bend a wide open town. At the same time, Anderson was having a clandestine affair with Jean Parker, wife of James Bell, an upright ranch owner. Among a troupe of performers imported by Anderson from Chicago is Angela Lansbury, a singer. Anderson hopes to marry Angela until it is revealed that she is Scott's wife. Neither had stopped loving the other, but she had left him because of his dangerous life and reputation as a killer. The existing love between Scott and Angela gives Anderson still another reason to get rid of Scott, and he imports Michael Pate, a notorious gunman, for the purpose. Pate lures Scott into drawing against him but manages to get the drop on him. Scott, wounded, slumps to the floor, and before Pate can finish him Wallace Ford, an old friend, makes him believe that Scott is dead. The lawbreakers take over the town and celebrate. Meanwhile Scott, kept in hiding, regains his health. He shows up when the lawlessness is at its height and launches a single-handed cleanup of the town. In the confusion, Emery shoots and kills Anderson by mistake and is in turn shot dead by Scott. With the lawless element wiped out, Scott decides to retire to a ranch nearby, Angela, certain that his killing days are over, rejoins him.

Henry Joe Brown produced it, and Joseph H. Lewis directed it, from a screenplay by Kenneth Gamet, based on a story by Brad Ward.

Unobjectionable for the family.

TOA policies, and to the charges levelled against him and other TOA leaders by Mr. Shor to the effect that, after agreeing to support Allied's EDC program for Federal controls, they did a "sudden about-face" when the big circuits that support TOA "cracked the whip."

If so, they are fooling no one but themselves, for their failure to defend TOA's policies and to deny the charge that they individually did not act in good faith in joining Allied in an effort to secure substantial relief from the film companies, makes it evident to all exhibitors, including their own members, that their position is indefensible.

PROOF OF A LOT OF NOTHING

Back in August, George Weltner, Paramount's sales chief, announced that his company had established machinery for the purpose of alleviating "problems affecting exhibition, particularly theatres on the border-line of continued operation."

Analyzing this announcement, HARRISON'S REPORTS, under the heading "A Lot of Nothing," stated in its August 20 issue that, despite the extensive manner in which some of the other trade papers played up Weltner's statement, most of the exhibitors will look upon his promise of aid as being decidedly limited and totally inadequate. That this analysis was accurate is evidenced by the fact that the exhibitors attending the Allied convention chose Paramount as a "close second" to Warner Bros. as the most disliked company because of unreasonable dealings.

A SOUND PLEA

Ben Marcus, former National Allied president and now regional vice-president, has released for publication the following letter, dated November 16, sent to Spyros P. Skouras, president of 20th Century-Fox:

"Dear Mr. Skouras:

"May I congratulate you and your company upon your development of the 'New 55' CinemaScope. I was one of many exhibitors who attended the demonstration of this new medium showing parts of the beautiful musical 'Carousel.' This new photographic process gives CinemaScope the definition, clarity and depth, and eliminates distortion completely at the sides, which particularly will help the small capacity theatres.

"May I thank you for your relentless effort and vision and enterprise for continually striving for improvement and perfection in the presentation of the motion picture entertainment upon the screens of the American Theatre. It is particularly gratifying to learn that it will not require any additional expense on the part of the American Theatre Exhibitor to use this process of presentation at his theatre. I was happy to hear your Mr. Darryl Zanuck tell us that 20th Century-Fox will not pass on the cost of development of this new process to exhibition. I was also happy to learn that 'Carousel' will be released about February 22 to all the theatres of America and not road showed as originally planned.

"It was nice to have you at the National Allied Convention. It takes courage for the president of a film company to appear before an exhibitor group in light of the events that took place this last summer. However, many of the plans adopted at the National Convention by the exhibitors would have been unnecessary had the presidents of the companies been willing to listen to our problems and rectify the complaints or requests that were made by us. You, yourself, told us at our meeting with you that what we asked was very little and that we should have asked for more.

"I do not know to this day what prompted you to change your mind from announcing the policy which you agreed to initiate on behalf of your company. But I cannot help but feel that had you done so, you might have set the pace for the presidents of the other film companies to follow, and we would not have to resort to taking drastic steps to get the little relief that we as independent exhibitors are looking for, and need very badly.

"If distribution is sincere and desirous to eliminate the oppressive sales methods and practices which the exhibitors are complaining about, I believe that they should call a meeting of all the presidents and sit down and thoroughly analyze the merits of these complaints, and agree to eliminate these policies and practices on a national basis. I agree with you that what we ask is so little that there is no reason for them to deny our requests, as it would ultimately result to their financial benefit more so than exhibition."

A READER HAS HIS SAY

Dear Pete:

I have been reading HARRISON'S REPORTS since I got into this business ten years ago, so I feel that I know you as a friend. I am thirty-three years old, happily married, have two wonderful children and we all have good health. That's my personal success story in the business. I owe it everything I love dearest.

There's the other half of the story—about my unsuccessful position after 3650 days of heartbreaking effort and hard work in theatre exhibition. I blame it on many factors which I had no control over—such as Moscow film terms, competitive bidding, poor quality pictures, low number of pictures and on and on and on. I came face to face with another evil this afternoon, and I want to tell you about it.

My Warner salesman telephoned me with a MESSAGE FROM HIS LEGAL DEPARTMENT! The legal department decided to sell my competitor an earlier run than we have had at the Franklin Theatre (Allentown, Pa.) since the theatre was built about forty years ago. The salesman appeared to be honestly disturbed at his company's decision, but he was "only carrying out orders" and it was his job to seek me out and deliver this message to me. On my last visit to the Warner office in Philadelphia, I spoke to the Sales Manager. He, too, stated that he would not hurt me in any way, for I have been a good customer, etc., but he will have to do what his LEGAL DEPARTMENT orders him to do.

What in God's sweet earth has happened to us? The lawyers are running our business. The sales organization of every distributing company is a messenger group for the lawyers—from the General Sales Manager to the foot salesman! It is only obvious that these 10% brain trusts are purposely creating CASES so that they can keep the fat fees rolling to their plush push-button dens.

Pete, I wonder what would happen if all of us—distributors and exhibitors—would fire the whole batch of lawyers for a reasonable period of time. Distributors and exhibitors are human beings—in fact, we're better than any one group of peoples on this blessed earth. We are charitable, forgiving, and above all, we are a fair-minded people. I am willing to wager everything that there is still a happy future in store for us showfolks, providing we get rid of the parasites—I mean the lawyers!

With the exhibitors' overhead chopped down because of the "legal expense" deleted from the P & L statement, the distributor will surely look upon us in a more favorable manner. And with the fancy "legal departments" gone at the distribution end, I am sure that the film terms will come down at least ten per cent! I understand that the movie lawyers plus court costs average ten per cent. Let's face it—we are paying for it right now.

The present downfall in business has me and every exhibitor very concerned. The pre-Christmas slump may spell the end to hundreds of little folk. I am one of these. The walls are shaking and a collapse is not far-fetched.

What do you think, Pete? Kick this around a bit and maybe a good editorial in an early issue of your fine REPORTS will spark some of the good people on both ends of the business to take quick action. This lengthy letter sounds desperate, I know—but I'm sure there are hundreds more who feel like I do tonight. Each one of us must do everything possible in the next few months, or I fear the ship is sunk. —Sol Schocker, Lehigh Valley Theatre Corporation, Allentown, Pa.

HARRISON'S REPORTS

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

5520 Wichita—McCrea-Miles-Ford (C'Scope)	July 3
5521 Case of the Red Monkey—Conte-Anderson	July 10
5524 Betrayed Women—Matthews-Michaels	July 17
5522 Spy Chasers—Bowery Boys	July 31
5525 The Phenix City Story—Kiley-McIntyre	Aug. 14
5526 Night Freight—Tucker-Britton	Aug. 29
5523 The Warriors—Flynn-Dru (C'Scope)	Sept. 11
5530 Wicked Wife—British cast	Sept. 18
5529 Jail Busters—Bowery Boys	Sept. 18
5528 The Return of Jack Slade— Ericson-Blanchard	Oct. 9
5531 Bobby Ware Is Missing—Brand-Franz	Oct. 23
5533 Toughest Man Alive—Clark-Milan	Nov. 6
5534 Paris Follies of 1956— Tucker-Whiting Sisters	Nov. 27
5535 Shack Out on 101—Moore-Lovejoy	Dec. 4
5540 Sudden Danger—Elliott-Drake	Dec. 18
5531 Gun Point—MacMurray-Malone (C'Scope)	Dec. 30
5541 Dig That Uranium—Bowery Boys	Jan. 8
Time Slip—Nelson-Domergue	not set
5527 The Invasion of the Body Snatcher— McCarthy-Wynter	not set
(formerly "They Came from Another World")	

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

Davy Crockett—Parker-Ebsen	June
Lady and the Tramp—Cartoon feature	July
The African Lion—True Life Adventure	Oct.
The Littlest Outlaw—Armendariz	Jan.

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

1954-55

732 It Came from Beneath the Sea—Tobey-Domergue	July
747 Chicago Syndicate—O'Keefe-Lane	July
746 Creature with the Atom Brain—Denning-Stevens	July
736 The Long Gray Line—Power-O'Hara	Special

(End of 1954-55 Season)

Beginning of 1955-56 Season

801 The Man from Laramie— Stewart-O'Donnell (C'Scope)	Aug.
803 Bring Your Smile Along—Laine-Brasselle	Aug.
802 Footsteps in the Fog—Granger-Simmons	Sept.
807 The Night Holds Terror—Kelly-Parks	Sept.
806 Special Delivery—Cotten-Bartok	Sept.
809 The Gun That Won the West— Morgan-Raymond	Sept.
804 Apache Ambush—Williams-Jaeckel	Sept.
810 My Sister Eileen—Leigh-Lemmon-Garrett	Oct.
811 Count Three and Pray—Heflin-Woodward	Oct.
805 Devil Goddess—Johnny Weissmuller	Oct.
808 Duel on the Mississippi—Barker-Medina	Oct.
819 Queen Bee—Crawford-Sullivan	Nov.
820 Three Stripes in the Sun—Ray-Kimura	Nov.
824 Teen-Age Crime Wave—Cook-McCart	Nov.
A Lawless Street—Scott-Lansbury	Dec.
The Crooked Web—Lovejoy-Blanchard	Dec.
Hell's Horizon—Ireland-English	Dec.
Walk a Crooked Mile—reissue	Dec.

Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

5413 Air Strike—Denning-Jean	May 6
5414 Phantom of the Jungle—Hall-Gwynne	May 20
5418 King Dinosaur—Bryant-Curtis	June 17
5416 The Lonesome Trail—Morris-Agar	July 1
5421 Simba—Dick Bogarde	Sept. 9

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

1954-55

529 Interrupted Melody—Ford-Parker (C'Scope)	July
531 The Cobweb—Bacall-Widmark-Boyer (C'Scope)	July
530 Wizard of Oz—reissue	July
532 The King's Thief— Purdom-Blythe-Niven (C'Scope)	Aug.
533 The Scarlet Coat— Wilde-Wilding-Francis (C'Scope)	Aug.

(End of 1954-55 Season)

Beginning of 1955-56 Season

601 It's Always Fair Weather— Kelly-Dailey (C'Scope)	Sept.
602 Svengali—Hildegarde Neff	Sept.
603 It's A Dog's Life—Richards-Gwenn (formerly "The Bar Sinister")	Sept.
604 Trial—Ford-McGuire-Kennedy	Oct.
607 Quentin Durward—Taylor-Kendall (C'Scope)	Oct.
608 The Tender Trap—Sinatra-Reynolds (C'Scope)	Nov.
614 Guys and Dolls—All-Star cast (C'Scope)	Nov.
609 A Guy Named Joe—reissue	Nov.
610 30 Seconds Over Tokyo—reissue	Nov.
611 Billy the Kid—reissue	Dec.
612 Honky Tonk—reissue	Dec.
613 Kismet—Keel-Blyth (C'Scope)	Dec.

8951 Louis Prima & Orch.—
Thrills of Music (reissue) (10 m.)Sept. 22
8801 Stable Stakes—Sports (10 m.)Sept. 29
8701 Stage Door Magoo—Mr. Magoo (7 m.)Oct. 6
8602 Up n Atom—Favorite (reissue) (6 m.)Oct. 6
8852 The Great Al Jolson—
Screen Snapshots (11 m.)Oct. 20
8603 Hot Foot Lights—Favorite (reissue) (7 m.) .Nov. 3
8802 Chill Thrills—SportsNov. 10
8952 Buddy Rich & Orch.—
Thrills of Music (reissue) (10½ m.) ...Nov. 10
8604 Rippling Romance—
Favorite (reissue) (8 m.)Nov. 11
8853 Hollywood Premiere—Screen SnapshotsNov. 17
8502 The Rise of Dutton Lang—
UPA Cartoon (6½ m.)Dec. 1
8605 Foxy Flatfoots—Favorite (reissue) (6 m.) .Dec. 8
8552 Candid Microphone No. 4 (10½ m.)Dec. 8
8854 Ramblin' Round Hollywood—
Screen SnapshotsDec. 15
8953 Charlie Spivak & Orch.—
Thrills of Music (reissue) (10 m.)Dec. 22

Columbia—Two Reels

8401 Wham-Bam-Slam!—Stooges (16 m.)Sept. 1
8421 Honeymoon Blues—
Favorite (reissue) (17 m.)Sept. 8
8411 One Spooky Night—Andy Clyde (16 m.) .Sept. 15
8120 The Sea Hound—Serial (15 ep.)Sept. 22
8402 Hot Ice—Three Stooges (16½ m.)Oct. 6
8431 Pardon My Lamb Chop—
Favorite (reissue) (17 m.)Oct. 13
8412 He Took a Powder—
Quillan-Vernon (17 m.)Oct. 27
8403 Blunder Boys—Three Stooges (16 m.)Nov. 3
8422 The Jury Goes Round 'n Round—
Favorite (reissue) (18 m.)Nov. 10
8413 Hook a Crook—Joe BesserNov. 24
8432 Radio Romeo—Favorite (reissue) (17½ m.) Dec. 1
8751 Magoo Makes News—Mr. Magoo (C'Scope) Dec. 15
8423 Should Husbands Marry?—
Favorite (reissue) (17 m.)Dec. 15
8433 Wedlock Deadlock—
Favorite (reissue) (16 m.)Dec. 29

Metro-Goldwyn-Mayer—One Reel

W-741 Designs on Jerry—Cartoon (7 m.)Sept. 2
C-731 Tom and Cherie—C'Scope Cartoon (7 m.) Sept. 9
W-761 The Invisible Mouse—
Cartoon (reissue) (7 m.)Sept. 16
B-721 How To Sleep—
Rob't Benchley (reissue) (11 m.)Sept. 23
W-742 The First Bad Man—Cartoon (7 m.)Sept. 30
P-771 That Mothers Might Live—
Passing Parade (10 m.)Oct. 7
W-743 Smarty Cat—Cartoon (7 m.)Oct. 14
W-762 King-Size Canary—
Cartoon (reissue) (7 m.)Oct. 21
W-744 Deputy Droopy—Cartoon (7 m.)Oct. 28
B-722 A Night At the Movies—
Benchley (reissue) (7 m.)Nov. 4
W-745 Pecos Pest—Cartoon (7 m.)Nov. 11
W-763 Kitty Foiled—Cartoon (reissue) (7 m.) .Nov. 18
C-733 That's My Mommy—
C'Scope Cartoon (6 m.)Nov. 19
W-746 Cellbound—Cartoon (7 m.)Nov. 25
W-764 What Price Fleadom—
Cartoon (reissue) (7 m.)Dec. 2
P-772 The Story of Dr. Jenner—
Passing Parade (10 m.)Dec. 9
W-765 The Truce Hurts—
Cartoon (reissue) (8 m.)Dec. 16
C-732 Good Will to Men—
C'Scope Cartoon (8 m.)Dec. 23
W-766 Old Rockin' Chair Tom—
Cartoon (reissue) (7 m.)Dec. 30
W-767 Lucky Ducky—Cartoon (reissue) (7 m.) ..Jan. 6
B-723 See Your Doctor—
Benchley (reissue) (8 m.)Jan. 13
W-768 The Cat That Hated People—
Cartoon (reissue) (7 m.)Jan. 20
C-734 The Egg and Jerry—
C'Scope Cartoon (8 m.)Jan. 27
W-769 Professor Tom—Cartoon (reissue) (8 m.) .Feb. 3
P-773 The Baron and the Rose—
Passing Parade (11 m.)Feb. 10
W-770 Mouse Cleaning—Cartoon (reissue) (7 m.) Feb. 17
W-771 Goggle Fishing Bear—
Cartoon (reissue) (7 m.)Mar. 2

B-724 Courtship of the Newt—
Benchley (reissue) (8 m.)Mar. 9
W-772 House of Tomorrow—
Cartoon (reissue) (7 m.)Mar. 16
C-735 The Flying Sorceress—
C'Scope Cartoon (7 m.)Mar. 23
W-773 Dog-gone Tired—Cartoon (reissue) (8 m.) Apr. 6
P-774 Goodbye Miss Turlock—
Passing Parade (10 m.)Apr. 20
W-774 Counterfeit Cat—Cartoon (reissue) (7 m.) Apr. 27
C-736 Busy Buddies—C'Scope Cartoon (7 m.) .May 4
B-725 How to Sublet—Benchley (reissue) (8 m.) May 11
P-775 Stairway to Light—
Passing Parade (10 m.)June 1
B-726 Mental Poise—Benchley (reissue) (7 m.) June 15
P-776 The Story That Couldn't Be Printed—
Passing Parade (11 m.)July 6

Paramount—One Reel

(Ed. Note: Shorts having production numbers S15 and A15 are reissues.)

S15-1 The Mite Makes Right—Cartoon (8 m.) .Sept. 30
S15-2 The Old Shell Game—Cartoon (7 m.) ..Sept. 30
S15-3 The Little Cut Up—Cartoon (6 m.) ...Sept. 30
S15-4 Hep Cat Symphony—Cartoon (6 m.) ...Sept. 30
S15-5 Little Red School Mouse—Cartoon (7 m.) Sept. 30
S15-6 Leprechaun's Gold—Cartoon (10 m.)Sept. 30
S15-7 Quack-A-Doodle Doo—Cartoon (7 m.) ..Sept. 30
S15-8 Teacher's Pest—Cartoon (7 m.)Sept. 30
S15-9 Tarts and Flowers—Cartoon (7 m.)Sept. 30
S15-10 Please to Eat You—Cartoon (6 m.)Sept. 30
S15-11 Goofy Goofy Gander—Cartoon (7 m.) ..Sept. 30
S15-12 Saved By the Bell—Cartoon (6 m.)Sept. 30
A15-1 Tain't So—Speaking of Animals (10 m.) .Sept. 30
A15-2 Monkey Shines—
Speaking of Animals (9 m.)Sept. 30
A15-3 Be Kind to Animals—
Speaking of Animals (8 m.)Sept. 30
A15-4 From A to Zoo—
Speaking of Animals (9 m.)Sept. 30
E15-1 Mister and Mistletoe—Popeye (6 m.) ...Sept. 30
P15-1 Rabbit Punch—Noveltoon (6 m.)Sept. 30
R15-1 Sporting Dogs Afield—Spotlight (9 m.) ..Oct. 7
M15-1 Three Kisses—Topper (10 m.)Oct. 7
P15-2 Little Audrey Riding Hood—
Noveltoon (6 m.)Oct. 14
B15-1 Red White and Boo—Casper (6 m.)Oct. 25
E15-2 Cops is Tops—Popeye (6½ m.)Nov. 4
M15-2 Reunion in Paris—Topper (10 m.)Nov. 11
R15-2 A Nation of Athletes—Spotlight (9 m.) .Nov. 18
H15-1 Monsieur Herman—
Herman & Katnip (6 m.)Nov. 25
E15-3 A Job for a Gob—Popeye (6 m.)Dec. 9
B15-2 Boo Kind to Animals—Casper (6 m.)Dec. 23
P15-3 Kitty Cornered—Noveltoon (6 m.)Dec. 30

Paramount—Two Reels

1954-55

V14-4 VistaVision Visits Hawaii—
Special (17 m.)July 1
V14-5 VistaVision Visits Japan—Special (17 m.) Aug. 12
(End of 1954-55 Season)

RKO—One Reel

64301 Game Warden—Sportscope (8 m.)Sept. 2
64201 Gold—Screenliner (10½ m.)Sept. 16
64302 Gym College—Sportscope (8 m.)Sept. 30
64202 Black Cats and Broomsticks—
Screenliner (8 m.)Oct. 14
64303 Bonefish and Barracuda—Sportscope (8 m.) Oct. 28
64203 Make Mine Memories—Screenliner (8 m.) Nov. 11
64304 Canadian Carnival—Sportscope (8 m.) ..Nov. 25

RKO—Two Reels

63101 The Future is Now—Special (15 m.)Sept. 9
63701 Wife Tames Wolf—
Leon Errol (reissue) (17 m.)Sept. 9
63501 No More Relatives—
Edgar Kennedy (reissue) (18 m.)Sept. 16
63301 Groan and Grunt—
Gil Lamb (reissue) (17 m.)Sept. 23
63601 Heart Troubles—
Wally Brown (reissue) (16 m.)Sept. 30
63201 Dog of the Wild—My Pal (reissue) (21 m.) Oct. 7
63102 Golden Glamour—Special (15 m.)Oct. 14
63702 Dad Always Pays—
Leon Errol (reissue) (18 m.)Oct. 14
63502 How To Clean House—
Edgar Kennedy (reissue) (18 m.)Oct. 21

Paramount Features

(1501 Broadway, New York 18, N. Y.)

1954-55

- 5425 Strategic Air Command—Stewart-Allyson July
5413 The Seven Little Foys—Bob Hope July
5414 We're No Angels—Bogart-Bennett Aug.
5415 You're Never Too Young—Martin & Lewis... Aug.

(End of 1954-55 Season)

Beginning of 1955-56 Season

- 5501 The Girl Rush—Russell-Lamas Sept.
5502 To Catch a Thief—Grant-Kelly Sept.
5503 Ulysses—Douglas-Mangano Oct.
5429 White Christmas—reissue Oct.
R5505 Unconquered—reissue Oct.
R5506 Trail of the Lonesome Pine—reissue Oct.
R5507 Shepherd of the Hills—reissue Oct.
5508 The Trouble with Harry—Forsyth-McLean Nov.
5504 Lucy Gallant—Wyman-Heston Nov.
5509 The Desperate Hours—March-Bogart-Murphy . Nov.
5510 Artists and Models—Martin & Lewis Dec.

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

1954-55

- 516 Bengazi—Conte-McLaglen (SuperScope) Sept.
(End of 1954-55 Season)

Beginning of 1955-56 Season

- 602 Tennessee's Partner—
Payne-Reagan-Fleming (SuperScope) Sept.
601 The Treasure of Pancho Villa—
Winter-Calhoun (SuperScope) Oct.
603 Texas Lady—Colbert-Sullivan (Superscope) Nov.
604 Naked Sea—Documentary Dec.
605 Glory—O'Brien-Greenwood (Superscope) Jan.
The Brave One—Ray-Rivera (C'Scope) not set
Jet Pilot—Wayne-Leigh not set

Republic Features

(1740 Broadway, New York 19, N. Y.)

- 5438 Lay That Rifle Down—Canova-Lowery July 7
5439 The Green Bhudda—Morris-Germaine July 9
5407 The Last Command—Hayden-Carlson Aug. 3
5408 The Divided Heart—Borchers-Mitchell Aug. 11
5440 Headline Hunters—Cameron-Bishop Sept. 15
5441 Cross Channel—Morris-Furneaux Sept. 29
5444 Twinkle in God's Eye—Rooney-Grey Oct. 13
5409 A Man Alone—Milland-Murphy Oct. 17
5442 Mystery of the Black Jungle—
Barker-Maxwell Oct. 20
5445 No Man's Woman—Windsor Archer Oct. 27
5443 Secret Venture—Taylor-Hylton Nov. 10
5501 The Vanishing American—Brady-Totter ... Nov. 17
Jaguar—Sabu-Chiquita-MacLane Nov. 24
Flame of the Island—DeCarlo-Scott-Duff ... Dec. 1
Fighting Chance—Cameron-Cooper Dec. 15
Track the Man Down—Taylor-Clarke Dec. 22
Magic Fire—DeCarlo-Thompson-Gam not set

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 514-0 Soldier of Fortune—
Gable-Hayward (C'Scope) June
517-3 The Seven Year Itch—
Monroe-Ewall (C'Scope) June
516-5 House of Bamboo—Stack-Ryan (C'Scope) July
512-4 The Living Swamp—Featurette (C'Scope) July
506-6 A Life in the Balance—Montalban-Bancroft . July
518-1 How to Be Very, Very Popular—
Grable-North (C'Scope) July
519-9 The Virgin Queen—Davis-Todd (C'Scope) .. Aug.
521-5 Love Is a Many Splendored Thing—
Holden-Jones (C'Scope) Aug.
520-7 The Left Hand of God—
Bogart-Tierney (C'Scope) Sept.
Thieves Highway—reissue Sept.
Nightmare Alley—reissue Sept.
522-3 Seven Cities of Gold—Egan-Rennie (C'Scope) . Sept.
524-9 The Girl in the Red Velvet Swing—
Milland-Collins-Granger (C'Scope) Oct.
526-4 Lover Boy—British-made Oct.
523-1 The Tall Men—Gable-Russell (C'Scope) Oct.
525-6 The View from Pompey's Head—
Egan-Wynter-Mitchell (C'Scope) Nov.
527-2 The Deep Blue Sea—
Leigh-More (C'Scope) Nov.

- 528-0 Good Morning, Miss Dove—
Jones-Stack (C'Scope) Nov.
529-8 The Rains of Ranchipur—
Turner-Burton (C'Scope) Dec.
529-0 The Lieutenant Wore Skirts—
Ewell-North (C'Scope) Jan.
The Bottom of the Bottle—
Carson-Cotten (C'Scope) Jan.

United Artists Features

(729 Seventh Ave., New York 19, N.Y.)

- Not As a Stranger—Mitchum-DeHavilland July
The Man Who Loved Redheads—British cast July
Shadow of the Eagle—Greene-Cortesa July
The Kentuckian—Lancaster-Lynn (C'Scope) Aug.
The Night of the Hunter—Mitchum-Winters Aug.
The Naked Street—Granger-Quinn-Bancroft Sept.
Desert Sands—Meeker-English (SuperScope) Sept.
Gentlemen Marry Brunettes—Russell-Crain (C'Scope) . Oct.
Fort Yuma—Graves-Vohs Oct.
Savage Princess—Made in India Oct.
The Big Knife—Palace-Lupino-Corey Nov.
Man With the Gun—Mitchum-Sterling Nov.
Killer's Kiss—Silvera-Smith Nov.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

1954-55

- 528 FoxFire—Chandler-Russell-Duryea July
529 Ain't Misbehavin'—Calhoun-Laurie-Carson July
530 The Purple Mask—Curtis-Miller (C'Scope) July
531 The Purple Mask—(2D) July
532 One Desire—Baxter-Hudson-Adams Aug.
533 Private War of Major Benson—Heston-Adams ... Aug.
534 Francis in the Navy—O'Connor-Hyer Aug.
535 The Shrike—Ferrer-Allyson Sept.
536 Female on the Beach—Crawford-Chandler Sept.
538 Kiss of Fire—Palace-Rush Oct.
539 To Hell and Back—Murphy (C'Scope) Oct.
540 To Hell and Back—(2D) Oct.
(End of 1954-55 Season)

Beginning of 1955-56 Season

- ✓5601 Lady Godiva—O'Hara-Nader Nov.
5602 The Naked Dawn—Kennedy-St. John Nov.
5603 Hold Back Tomorrow—Agar-Moore Nov.
5604 Running Wild—Campbell-Case Dec.
5605 Tarantula—Agar-Corday Dec.
5606 The Second Greatest Sex—
Crain-Nader (C'Scope) Dec.
5607 The Spoilers—Baxter-Chandler Jan.
5608 The Square Jungle—Curtis-Crowley Jan.
5609 All That Heaven Allows—Wyman-Hudson ... Jan.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

1954-55

- 419 Land of the Pharaohs—
Hawkins-Collins (C'Scope) July 2
420 The Dam Busters—Todd-Redgrave July 16
418 Mister Roberts—
Fonda-Cagney-Powell (C'Scope) July 30
421 Pete Kelly's Blues—
Webb-Lee-O'Brien (C'Scope) Aug. 27

Beginning of 1955-56 Season

- 501 The McConnell Story—
Ladd-Allyson (C'Scope) Sept. 3
502 Blood Alley—Wayne-Bacall (C'Scope) Oct. 1
503 Illegal—Robinson-Foch Oct. 15
504 Rebel Without a Cause—
Dean-Wood (C'Scope) Oct. 29
505 I Died a Thousand Times—
Palace-Winters (C'Scope) Nov. 12
506 Sincerely Yours—Liberace-Dru Nov. 26
The Court Martial of Billy Mitchell—
Gary Cooper (C'Scope) Dec. 31
Target Zero—Conte-Castle Jan. 14

SHORT SUBJECT RELEASE SCHEDULE Columbia—One Reel

- 8601 Tooth or Consequence—
Favorite (reissue) (6½ m.) Sept. 1
8501 Christopher Crumpet's Playmate—
UPA Cartoon (6½ m.) Sept. 8
8551 Candid Microphone No. 3 (11 m.) Sept. 15
8851 Hollywood Bronc Busters—
Screen Snapshots (9 m.) Sept. 22

63302 Bashful Romeo—
Gil Lamb (reissue) (16 m.)Oct. 28
63401 Musical Bandit—
Ray Whitley (reissue) (16 m.)Oct. 28
63602 Put Some Money In the Pot—
Wally Brown (reissue) (17 m.)Nov. 4
63202 Pal, Canine Detective—
My Pal (reissue) (22 m.)Nov. 11
63703 The Spook Speaks—
Leon Errol (reissue) (19 m.)Nov. 18
63503 Dig That Gold—
Edgar Kennedy (reissue) (17 m.)Nov. 25
63402 Bar Buckaroos—Whitley (reissue) (16 m.)..Dec. 2
63704 In Room 303—
Leon Errol (reissue) (17 m.)Dec. 23
63504 Contest Crazy—
Edgar Kennedy (reissue) (17 m.)Dec. 30

Republic—One Reel

5388 Venezuela—This World of Ours (9 m.) ..Mar. 1

Republic—Two Reels

5581 King of the Carnival—Serial (13 ep.)June 27
5582 Dick Tracy's G-Men—
Serial (15 ep.) (reissue)Sept. 19
5583 Manhunt of Mystery Island—
Serial (15 ep.) (reissue)Jan. 2
Zorro's Black Whip—
Serial (13 ep.) (reissue)not set

Twentieth Century-Fox—One Reel

5532-7 Good Deed Daly—
Terrytoon (C'Scope) (7 m.)July
5510-3 Phony News Flashes—Terrytoon (7 m.)....July
5533-5 Bird Symphony—Terrytoon (C'Scope)Aug.
5511-1 Foxed by a Fox—Terrytoon (7 m.)Aug.
5512-9 The Last Mouse of Hamelin—
Terrytoon (7 m.)Sept.
5534-3 The Little Red Hen—Terrytoon (C'Scope), Sept.

Twentieth Century-Fox—C'Scope Reels

7507-7 Tears of the Moon—C'Scope (10 m.)June
7516-8 Winter Jamboree—C'Scope (10 m.)July
7519-2 Survival City—C'Scope (10 m.)July
7515-0 Naughty Mermaids—C'Scope (7 m.)Aug.
7518-4 That Others May Live—C'Scope (10 m.)..Sept.
7520-0 Gods of the Road—C'Scope (9 m.)Sept.
7521-8 Desert Fantasy—C'ScopeSept.
7513-5 Clear the Bridge—C'ScopeOct.
7522-6 Water Wizardry—C'ScopeOct.
7523-4 Carioca Carnival—C'ScopeNov.
7524-2 Lady of the Golden Door—C'ScopeNov.
7525-9 Queen's Guard—C'Scope (17 m.)Dec.

Universal—One Reel

1954-55

1346 Monkey Shines—Variety Views (9 m.)Aug. 22
1330 Flea for Two—Cartune (6 m.)Aug. 29
1387 Dream Island—Color Parade (9 m.)Sept. 5
1331 Square Shooting Square—Cartune (6 m.) ..Sept. 26
1388 Against the Stream—Color Parade (9 m.) ..Oct. 10
1332 Hot and Cold Penguin—Cartune (6 m.)Oct. 24
1333 Bunco Busters—Cartune (6 m.)Nov. 25
(More to come)

Beginning of 1955-56 Season

2611 The Tree Medic—Cartune (6 m.)Oct. 24

Universal—Two Reels

1954-55

1311 The Ink Spots—Musical (15 m.)Sept. 19
1312 Sauter Finnegan & His Orch.—
Musical (15 m.)Oct. 22
(End of 1954-55 Season)

Beginning of 1955-56 Season

2601 Mambo Madness—Featurette (15 m.)Nov. 24
2602 Ralph Marterri & Orch.—Musical (15 m.) ..Nov. 28

Vitaphone—One Reel

3220 Heart of an Empire—C'Scope Special (9 m.) Sept. 1
3222 Ski Valley—C'Scope Special (9 m.)Sept. 1
3701 Dime to Retire—Looney Tune (7 m.)Sept. 3
3801 Jan Savitt and His Band—
Melody Master (reissue) (10 m.)Sept. 3
3301 Doggone Cats—
Blue Ribbon (reissue) (7 m.)Sept. 10
3702 Speedy Gonzales—Merrie Melody (7 m.) ..Sept. 17
3601 An Adventure to Remember—Special (9 m.)..Oct. 1
3723 Knight-Mare Hare—Bugs Bunny (7 m.)Oct. 1

3703 Two Scents Worth—Merrie Melody (7 m.) .Oct. 15
3501 Picturesque Portugal—
Sports Parade (10 m.)Oct. 15
3302 The Rattled Rooster—
Blue Ribbon (reissue) (7 m.)Oct. 22
3802 Artie Shaw & His Orch.—
Melody Master (reissue) (10 m.)Oct. 22
3704 Red Riding Hoodwinked—
Looney Tune (7 m.)Oct. 29
3401 So You Want To Be a Vice-President—
Joe McDoakes (10 m.)Oct. 29
3303 Fair and Wormer—
Blue Ribbon (reissue) (7 m.)Nov. 5
3724 Roman Legion Hare—Bugs Bunny (7 m.)..Nov. 12
3602 Shark Hunting—Special (9 m.)Nov. 12
3705 Heir Conditioned—Elmer (7 m.)Nov. 26
3304 Mousemerized Cat—
Blue Ribbon (reissue) (7 m.)Nov. 26
3221 Springtime in Holland—
C'Scope Special (9 m.)Dec. 10
3706 Guided Muscle—Looney Tune (7 m.)Dec. 10
3707 Pappy's Puppy—Looney Tune (7 m.)Dec. 17
3402 So You Want To Be a Policeman—
Joe McDoakes (10 m.)Dec. 17
3305 The Foghorn Leghorn—
Blue Ribbon (reissue) (7 m.)Dec. 24
3708 One Froggy Evening—Cartoon (7 m.)Dec. 31
3803 Ozzie Nelson & His Orch.—
Melody Master (reissue) (10 m.)Dec. 24
3603 Faster and Faster—Special (9 m.)Dec. 31
3502 Fish Is Where You Find Them—
Sports Parade (10 m.)Jan. 14
3725 Bugs Bonnets—Bugs Bunny (7 m.)Jan. 14
3709 Too Hop to Handle—Merrie Melody (7 m.)..Jan. 28
3403 So You Think the Grass is Greener—
Joe McDoakes (10m.)Jan. 28

Vitaphone—Two Reels

3211 Journey To Sea—C'Scope Special (18 m.) ..Sept. 1
3101 Small Town Idol—Featurette (reissue)Sept. 24
3001 Movieland Magic—Special (reissue)Oct. 8
3002 The Golden Tomorrow—Special (17 m.) ..Nov. 5
3102 It Happened to You—FeaturetteNov. 19
3103 Dog in the Orchard—FeaturetteNov. 19
3003 Behind the Big Top—
Special (reissue) (18 m.)Dec. 3
3004 They Seek Adventure—SpecialJan. 7

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

225 Mon. (O) ...Nov. 21
226 Wed. (E) ...Nov. 23
227 Mon. (O) ...Nov. 28
228 Wed. (E) ...Nov. 30
229 Mon. (O) ...Dec. 5
230 Wed. (E) ...Dec. 7
231 Mon. (O) ...Dec. 12
232 Wed. (E) ...Dec. 14
233 Mon. (O) ...Dec. 19
234 Wed. (E) ...Dec. 21
235 Mon. (O) ...Dec. 26
236 Wed. (E) ...Dec. 28
237 Mon. (O) ...Jan. 2
238 Wed. (E) ...Jan. 4

Paramount News

28 Sat. (E)Nov. 19
29 Wed. (O)Nov. 23
30 Sat. (E)Nov. 26
31 Wed. (O)Nov. 30
32 Sat. (E)Dec. 3
33 Wed. (O)Dec. 7
34 Sat. (E)Dec. 10
35 Wed. (O)Dec. 14
36 Sat. (E)Dec. 17
37 Wed. (O)Dec. 21
38 Sat. (E)Dec. 24
39 Wed. (O)Dec. 28
40 Sat. (E)Dec. 31
41 Wed. (O)Jan. 4

Warner Pathe News

30 Mon. (E)Nov. 21
31 Wed. (O)Nov. 23
32 Mon. (E)Nov. 28
33 Wed. (O)Nov. 30
34 Mon. (E)Dec. 5
35 Wed. (O)Dec. 7
36 Mon. (E)Dec. 12

37 Wed. (O) ...Dec. 14
38 Mon. (E)Dec. 19
39 Wed. (O) ...Dec. 21
40 Mon. (E)Dec. 26
41 Wed. (O)Dec. 28
42 Mon. (E)Jan. 2
43 Wed. (O)Jan. 4

Fox Movietone

96 Tues. (E) ...Nov. 22
97 Friday (O) ..Nov. 25
98 Tues. (E) ...Nov. 29
99 Friday (O) ..Dec. 2
100 Tues. (E) ...Dec. 6
101 Friday (O) ..Dec. 9
102 Tues. (E) ...Dec. 13
103 Friday (O) ..Dec. 16
104 Tues. (E) ...Dec. 20

1956

1 Friday (O) ..Dec. 23
2 Tues. (E) ...Dec. 27
3 Friday (O) ..Dec. 30
4 Tues. (E) ...Jan. 3

Universal News

727 Tues. (O) ...Nov. 22
728 Thurs. (E) ..Nov. 24
729 Tues. (O) ...Nov. 29
730 Thurs. (E) ...Dec. 1
731 Tues. (O) ...Dec. 6
732 Thurs. (E) ...Dec. 8
733 Tues. (O) ...Dec. 13
734 Thurs. (E) ..Dec. 15
735 Tues. (O) ...Dec. 20
736 Thurs. (E) ..Dec. 22
737 Tues. (O) ...Dec. 27
738 Thurs. (E) ...Dec. 29
739 Tues. (O) ...Jan. 3
740 Thurs. (E) ...Jan. 5

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THE PROBLEM OF DUAL PRINTS

Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, had this to say in his latest service bulletin regarding MGM's new dual prints:

"While most exhibitors hail Metro's system of releasing all prints so that they can be played either with magnetic or optical sound, there is one drawback which must be considered. Suppose the exhibitor who has stereophonic sound in his theatre plays a print after it has played a theatre with optical sound. It might be completely demagnetized as the theatre with optical sound does not have the apparatus necessary to prevent this.

"The effect of this will be to force those subsequent run theatres which have stereophonic sound to play the pictures with optical sound, thus negating their investment insofar as Metro pictures are concerned."

This paper communicated with the MGM home office to ascertain how the company planned to handle this problem, and we were advised by a spokesman that the following instructions had been sent to all the company's exchanges:

"Dual Magnetic-Perspecta prints can only be used on projectors equipped with the modern small sprockets and all exhibitors should be urged to change their sprockets from the old fashioned large type to the small kind which are supplied automatically with all new projectors.

"Dual prints are to be used first in magnetically equipped houses before they are booked in optically equipped houses as a precaution to be sure that the magnetic track is not inadvertently erased or picks up background noise due to improper installation of the foxhole sprockets. Most equipment companies will degauss the projector parts at no extra charge when they install the small size modern sprockets. However as a precaution if Dual Magnetic-Perspecta prints are booked first in magnetic houses before any optical bookings are taken, we will not run any risk of hurting the magnetic sound track."

From the instructions given to the MGM exchanges, it is apparent that the use of dual prints entails not only the problem of demagnetization of the magnetic sound track but also what has come to be known as "clearance by equipment" in that theatres that are equipped for magnetic sound will be shown preference in bookings over those that are equipped only for optical sound.

Such a policy will have little, if any, effect on the key-run theatres, for most if not all of them are equip-

ped for magnetic sound, but it may have a serious effect on many subsequent-run and small-town theatres in that it will not only upset orderly clearance procedures but also dissipate for them much of the good that stems from the effective advertising, exploitation and publicity campaigns that usually precede and follow the openings in key-run theatres. Moreover, if prints are not made available to the small-town and subsequent-run theatres on their normal availabilities, it will be tantamount to relegating such theatres to a secondary position because of their lack of magnetic sound equipment.

In view of the fact that other distributors are adopting combination optical-magnetic prints, they, too, may decide to follow a policy of "clearance by equipment," which will put them in the position of dictating what a theatre owner should do in regard to equipment.

The matter is one that requires the immediate attention of the exhibitor associations, lest there be created a new and objectionable system of clearance that will cause further exhibitor hardships.

MMPTA "TABLES" ARBITRATION DRAFT

The Metropolitan Motion Picture Theatres Association, which was one of the exhibitor organizations that participated in the last arbitration conference, has issued the following press release:

"At a membership meeting held today, November 22, the MMPTA had before it the proposed draft submitted by the joint committee of distribution and exhibition on arbitration.

"After discussion of the subject, the association unanimously decided to table the matter and take no action on the proposed arbitration plan at present.

"Emanuel Frisch, president of MMPTA, reported it was the feeling of the membership that substantial progress had been made by the joint committee towards the formulation of a plan which would be nationally acceptable to distributors and exhibitors alike.

"'We are fully aware,' Frisch stated, 'of the time and effort already given by the drafting committee, which included our representative, Mr. Leo Brecher, to achieve this goal, and it is the sincere hope of our association that in the very near future an arbitration plan acceptable to all segments of the industry will be presented to us for consideration'."

(Continued on back page)

**"The Vanishing American" with Scott Brady,
Audrey Totter and Forrest Tucker**
(Republic, Nov. 17; time, 90 min.)

Adapted from Zane Grey's famed novel of the same title, this outdoor melodrama does not rise above the level of program fare, but it has enough movement, excitement, heroics and villainy to satisfy the indiscriminating action fans. It offers little, however, for those who appreciate story values, because its tale of a spirited young white woman who comes to the aid of Navajo Indians who are persecuted by land-grabbing whites and their Apache cohorts, is unrealistic and is hampered further by choppy editing. Audrey Totter is competent as the high-spirited heroine of the piece, but Scott Brady is unbelievable as the embittered Navajo hero who joins forces with her to combat the ruthless villains and at the same time wins her heart; his frequent use of modern-day expressions does not help matters. The photography is good, but it is in a low key:—

Audrey, a pretty and self-reliant young woman, arrives in New Mexico to claim ranch land she had inherited from an uncle. Brady, a handsome but bitter young Navajo, who had been decorated for heroism in the Philippines during the Spanish-American War, guides Audrey to a trading post, where she meets Forrest Tucker, the owner, and Gene Lockhart, the Indian agent. Lockhart's mistreatment of Gloria Castillo, a young Navajo girl, whom he kept prisoner at the post for Tucker's "pleasure," coupled with the sly manner in which he attempts to persuade her to sell her property, convinces Audrey that both he and Tucker were seeking to steal her lands, and that there was justification to Brady's charge that both men, aided by Apache renegades, were persecuting the Navajos and robbing them of their grazing lands. She helps Gloria to escape from her captors and, after some difficulty, convinces the suspicious Brady that she was interested in aiding his people. Taking great risks, both set out on a plan to obtain incriminating evidence of the scope and ruthlessness of the illegal methods pursued by Tucker and Lockhart. This involves them in numerous intrigues, gunfights and double-crosses, which eventually culminate in a full-scale Navajo uprising. The fighting comes to an end when a U.S. Marshal, summoned by Audrey, rounds up the crooks and assures the Navajos of fair treatment in the future. Audrey and Brady, by this time deeply in love, look forward to a happy future together.

The picture was directed by Joe Kane, from a screenplay by Alan LeMay. No producer credit is given. Family.

**"Hell's Horizon" with John Ireland,
Marla English and Bill Williams**
(Columbia, December; time, 80 min.)

This war drama is given more to talk than to action, but it holds one's interest fairly well and should prove to be an acceptable supporting feature in double-billing situations. Except for several sequences that show a B-29 bomber fired upon by enemy planes and anti-aircraft guns as it seeks to destroy a bridge over the Yalu River in Korea, there is practically no battle action, but one is kept on edge throughout the closing reels because it is uncertain whether the bomber plane, damaged and leaking gas, will manage to get back to its home base on Okinawa. The skillful direction has squeezed the utmost suspense out of this situation. The characterizations are more or less stereotyped, but the acting is competent:—

After six weeks of complete inactivity because of foul weather, the officers and crew of a B-29 squadron based on Okinawa find themselves bored, tense and edgy. Their lack of harmony is heightened by the fact that all dislike John Ireland, their captain, an opportunist who takes advantage of his rank. This is exemplified by his unwelcome advances to Marla English, a lovely Okinawa half-caste, who was in love with Larry Pennell, one of his own enlisted crew members. Ireland's attitude gripes Bill Williams, his co-pilot, who resented his interference in Pennell's romance and who felt that his quest for advancement and glory would one day kill every one in the crew. Of the different crew members, Hugh Beaumont is a tragic problem, because he had taken to drink after receiving a

"Dear John" letter from his wife. The boredom comes to an end when all are suddenly assigned to bomb a strategic bridge across the Yalu River, using the cover of bad weather to protect themselves. Just as they reach the target area, an opening in the clouds enables the enemy to sight and attack their plane. Ireland, disregarding the safety of the others, refuses to turn back before completing the mission. He manages to regain the protection of the clouds but not before the plane is damaged by enemy bullets, which rip open a gas tank. Beaumont, still brooding over the loss of his wife's love, fails to report the gas leakage in time for Ireland to seek an emergency landing field. As one engine after another quits, Ireland orders all loose equipment thrown out to lighten the load. Beaumont, remorseful, jumps from the plane. Ireland manages to reach Okinawa in a crash landing. The plane catches fire and Ireland risks his life to save one of the men. His heroism throughout the mission wins him the crew's respect, which turns to admiration when he makes it clear to Pennell that he will no longer interfere in his romance with Marla.

It was produced by Wray Davis, and written and directed by Tom Gries. Family.

**"The Crooked Web" with Frank Lovejoy
Mari Blanchard and Richard Denning**

(Columbia, December; time, 77 min.)

A routine melodrama, the kind that may get by on the lower half of a double bill. The story is as complicated as the synopsis indicates, and the situations that unfold while the characters are supposed to be in Germany strike one as being "phony." As a man who is sought for a murder he had committed while in the Army, Frank Lovejoy must be assumed to be a stupid fellow to go through all the rigmarole without guessing that an attempt was afoot to trap him. All told, there is nothing about the story that would excite one, for it is artificial. There is no comedy relief, and not much can be said for either the direction or the acting. The photography is fairly good:—

Mari Blanchard, who worked as a carhop in a drive-in operated by Lovejoy, who hoped to marry her, pretends annoyance when Richard Denning, supposedly her brother, visits her. She tells Lovejoy that Denning is always "mooching" around her for money to invest in "foolproof" deals, his latest requirement being \$1,500 to finance a trip to Germany to recover a fortune in gold knickknacks, which he and a Chicago pal had buried there during the war. Lovejoy offers to advance the money for a one-half interest in the loot. Later, it is revealed that Mari and Denning are actually sweethearts, and that they were carrying out a plot to get Lovejoy to Germany, where they hoped to trap him into admitting a murder committed eight years previously. All three travel to Chicago to meet Steve Ritch, Denning's pal, who feigns anger because Denning had taken Lovejoy into the deal. Before embarking for Germany, Mari and Denning meet secretly with a group of private investigators, to whom Denning explains that, back in 1945, during the occupation of Berlin, an officer who was investigating a tip concerning stolen supplies had been killed. The officer was the son of Roy Gordon, who had hired them. Denning further explains that the crime had been traced to Lovejoy, but, because he had returned to the States and had been honorably discharged, he could not be prosecuted unless caught in Germany. Once Lovejoy reaches Germany, he becomes involved in an intrigue by which Mari and Denning try to induce him to reenlist in the Army to enable them to get the supposed treasure out of the country. When Lovejoy refuses, Mari pretends hysteria, and Lovejoy, fearing that he will lose her, blurts out that he cannot re-enlist because he had killed the officer years previously. His confession is overheard by the authorities, who take him in tow. It ends with Mari and Denning marrying and leaving on their honeymoon with the blessing of Gordon, who had had the satisfaction of seeing his son's slayer brought to justice.

It is a Clover production, directed by Nathan Hertz Juran from a story and screenplay by Lou Breslow.

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No matter how you slice the diplomatic language used by the MMPTA in its statement, it all adds up to rejection of the arbitration draft in its present form. Thus that organization has taken its place along side the Southern California Theatre Owners Association, another participating member of the arbitration conference, which has rejected the draft as unacceptable, and National Allied, which did not participate in the conference but which has rejected the plan as unworthy and detrimental to the interests of the exhibitors, and has resolved to take whatever steps may be necessary and legally feasible to prevent the approval of the plan by the Attorney General or the United States District Court.

The only exhibitor organizations that have approved the plan are the Theatre Owners of America and the Independent Theatre Owners Association, of New York. The distributor members of the Motion Picture Association of America, which participated in the arbitration negotiations, have not yet taken any action on the draft.

Even if the distributors accept the draft, it is extremely doubtful if the Department of Justice would recommend its approval by the Court in view of the fact that it has been rejected by National Allied, SCTOA and the MMPTA, whose combined membership probably represents more than half the organized exhibitors in the country. And, as it has already been said in these columns, even if the plan should be approved by the Court, it is doubtful if it will prove either meaningful or workable without the participation of the organizations that will not be signatories to the agreement.

**"Shack Out on 101" with Frank Lovejoy,
Terry Moore and Keenan Wynn**

(Allied Artists, Dec. 4; time, 80 min.)

A good melodrama. The characters are quite talkative in the first part of the film, but this is more than compensated for in the last part, which is full of thrilling action and in which the sympathetic characters perform heroic acts, risking their lives to save their friends from being murdered. One is held in pretty tense suspense, not only in these scenes, but also throughout the unfolding of the action. Keenan Wynn does good work as the proprietor of an "eating shack," and so do Terry Moore, as a waitress, and Frank Lovejoy, as an electronics professor. Lee Marvin is properly menacing as the secret head of a spy ring. Although there is no comedy relief, it is compensated for by the fact that the action is light throughout most of the first part. The direction is good and the photography clear:—

Keenan Wynn, owner of an eating shack near a well-guarded electronics laboratory on Highway 101, employs Terry, as a waitress, and Marvin, as cook. Frequent customers are Lovejoy, connected with the laboratory, Whit Bissell, a salesman, and Jess Barker and Donald Murphy, truck drivers. Another customer is Len Lesser, a commercial fisherman. Terry and Lovejoy are in love with each other. From time to time Terry hears things that make her suspicious and she begins to feel that the shack is some sort of spy center, involving Lovejoy, Marvin, Barker,

Murphy and Lesser. When Terry confronts Marvin with her suspicion of his being a member of the spy ring, he tries to kill her. The timely arrival of Lovejoy, however, saves her life. It is then revealed that Barker and Murphy are FBI agents, on the track of the mysterious head of the spy ring, and that Marvin is the man they were searching for. When this fact comes to light, Marvin threatens to kill them all, but Bissell, who had sneaked into the shack, kills him with a skin diver's harpoon.

William F. Broidy produced it, and Edward Dein directed it, from a story and screenplay by himself and Mildred Dein.

Adults, though there is very little objectionable material for family audiences.

**"Lover Boy" with Gerard Philipe,
Valerie Hobson and Natasha Parry**

(20th Century-Fox, October; time, 85 min.)

This British-made comedy drama can best be described as a story of the amorous adventures of a young French philanderer in London. It has its amusing moments, but it is definitely not a picture for family patronage and seems best suited for art houses that cater to a sophisticated clientele, as well as such theatres that specialize in sex pictures and resort to sensational advertising methods. The picture, which has all-English dialogue, was shown as "Monsieur Repois" in France, "The Knave of Hearts" in England and "Lovers, Happy Lovers" elsewhere.

It opens with Gerard Philipe separating from Valerie Hobson, his wealthy wife, over his attentions to Natasha Parry, her best friend. A complete cad about women, Philipe hoped to make Natasha his next victim. He tricks her into having dinner with him in his apartment, but when he fails to arouse her ardor he tries to arouse her pity. Through flashbacks, he recalls that he was impoverished during his early days in London and, to better himself, he made overtures of love to Margaret Johnson, his boss. Her dreadful cooking, however, ended the romance, and he next turned his attentions to Joan Greenwood, whom he had picked up on a bus. He had induced her to come to his flat and had turned her head with tall stories of a make-believe inheritance, but he gave her up when she insisted upon marriage. He then went to live in the Soho with Germaine Montero, a matronly French woman, who supported him, but he had repaid her kindness by stealing fifty pounds and running off. He used the money to rent a garret, where he taught French lessons privately. In that way he had met Valerie and ended up by marrying her. But even at the wedding, she, Natasha, had won his heart. Philipe's story leaves Natasha unmoved and she laughingly walks out of his apartment. He watches her from the balcony as she enters her car, climbs over the rail and threatens to jump if she doesn't return. When she drives off, he slips accidentally and falls to his death.

It was produced by Paul Graetz, and directed by Rene Clement, who collaborated on the screenplay with Hug Mills, basing it on a story by Louis Hemon.

Strictly adult fare.

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PARAMOUNT TAKES EXCEPTION

In an 8-page letter sent on November 23 to Abram F. Myers, National Allied's general counsel, Paramount, through Louis Phillips, its general counsel, has taken sharp exception to the doubts cast by Mr. Myers on the propriety and legality of the company's so-called "merchandising engagements." Phillips' letter was in reply to a letter Myers sent in mid-October to George Weltner, Paramount's worldwide sales chief, and to statements made by Myers at different times on the subjects covered in his letter to Weltner.

Asserting that "we cannot be put into a straight-jacket and forced to license our pictures one way, your way, and still continue to make the outstanding pictures we are making," Phillips denied that clearance was in any way involved in merchandising engagements, and defended the policy as having proved to be invaluable in creating "the largest audiences for the benefit of all runs, early as well as subsequent," particularly in view of the great changes in marketing conditions undergone by the industry in the past few years. Pointing out that production costs have risen to unprecedented heights, and that the public today is more highly selective than ever in the pictures it chooses to patronize, Phillips declared that these and other factors require new marketing and merchandising methods, so as to attract the greatest patronage, for the benefit of both Paramount and its customers.

Challenging the validity of the legal points raised by Myers in connection with merchandising engagements, Phillips declared that "our present methods do not violate either the law or the decree," and had this to say, in part:

"We are not slavishly dedicated to any fixed system of run or clearance. In marketing each of our pictures, we take into account its own individual qualities and appeal. Certain pictures require broad release at the very beginning. Others require slower distribution in order to arouse the public interest in their quality and appeal. Experience has shown that this benefits exhibitors generally.

"No decision or decree has taken away from a producer or distributor the right to market a picture, so as to attain for it the widest possible patronage. Nor have we been deprived of the right, by trial and error, to discover ways and means of merchandising our product so as to achieve the best results.

"There is nothing sacred about the present clearances, no matter how long they have been observed, and no Court has enjoined us from changing them. We are enjoined only from granting unreasonable

clearances, more clearance than is reasonably necessary to protect the license in the run granted, and from granting clearance as between theatres not in substantial competition. These injunctions are being scrupulously observed by us. The special merchandising engagements are not violative of the injunctive provisions of the Decree.

"We are not withholding pictures from subsequent run and thereby increasing clearance. The fact of the matter is that clearance is not at all involved under our merchandising method of releasing certain pictures on a limited basis. When a picture is not made available for any theatre or theatres, in accordance with our plan of release, it is withheld only for a brief period. This is not clearance and therefore cannot be said to be an increase of clearance, for in these instances we have not granted clearance over theatres from which you claim availabilities have been withheld."

With reference to Myers' criticism of the fact that only 128 theatres in the United States were chosen in October as suitable for showing "Desperate Hours" in "merchandising engagements," Phillips declared that "we are strictly within our rights in handling the merchandising engagements as we are doing. In so doing, no discrimination whatever is involved, for the reasons which follow:

"First, we select cities in the United States which, by reason of their size and importance and the extent of their trading area, will have a wide sphere of influence on the exhibition of the picture in later exhibitions, thus establishing the picture in the mind of the public as an outstanding picture.

"Second, in non-bidding situations, we select the theatre which, in our judgment, affords the best outlet and is capable of producing the best terms and film rental, provided, of course, that the theatre's owner and ourselves can make a satisfactory deal.

"Third, where exhibitors have desired that they be afforded the opportunity to compete for the earliest exhibition, and they have theatres which are suitable and to some extent, at least, comparable, we afford them the opportunity requested, to compete by competitive bidding or competitive negotiation. We have done this to avoid a claim of discrimination. While we believe, as stated above, we have the right to select our customer, based on sound business consideration, the trial of cases demonstrates that often a question of fact is presented which must be resolved by a jury when there is one; otherwise by the judge, — as to whether or not our choice of customer was the result of individual conduct or the result of conspiratorial conduct.

(Continued on back page)

**"Mystery of the Black Jungle"
with Lex Barker**

(Republic, Oct. 20; time, 72 min)

Amateurishly produced, directed and acted, this melodrama has little to recommend it, even as a supporting feature. The picture, which has been produced overseas, offers a complicated and tiresome story that is set in a jungle area in India, and that deals with the machinations of a group of fanatics who make a religion of murder. There is nothing subtle about either the villainy or the heroics, and much of what happens is so illogical that one cannot help but snicker. Another drawback is the fact that the dialogue appears to be dubbed in, except when spoken by Lex Barker. The photography, which is in a low key, is poor:—

Led by Luigi Tosi, a sinister man, a group of fanatics known as the Tughs live in the jungle and prey upon Europeans and natives alike, capturing and offering them up in sacrifice to Kali, their goddess. The government assigns Pamela Palma and a group of soldiers to put an end to the savagery. Palma welcomes the assignment, because years previously Jane Maxwell, his daughter, had been kidnapped by the Tughs. Lex Barker, a famed Indian hunter, falls in love with Jane after a brief meeting in the jungle. He tries to rescue her and is captured himself. Tosi offers to free Jane if Barker will bring him Palma alive. Barker agrees, unaware that Palma is Jane's father. He goes to the army garrison and, after several dangerous skirmishes, manages to capture Palma and bring him to Tosi. The sinister leader then mocks Barker for having delivered Jane's father and then orders them all sacrificed to Kali. All three are saved, however, by the timely arrival of Barker's pet tiger as well as Palma's soldiers. It ends with Jane's father sanctioning her marriage to Barker.

It is a Venturini-Cosmopolitan production, produced by Georges Venturini, and directed by Ralph Murphy, who collaborated on the screenplay with Jean Paul Callegari.

Harmless for the family.

**"Top Gun" with Sterling Hayden,
William Bishop and Karen Booth**

(United Artists, December; time, 73 min.)

This should go over fairly well as a supporting feature wherever westerns are liked. It offers nothing startling in the way of novelty of plot or of action, but this should make little difference to the action fans, for it develops considerable tension and suspense and has all the exciting ingredients they enjoy, such as hard riding and gun duels. Sterling Hayden is capable as a gunfighter against whom the townspeople are openly hostile but to whom they turn for aid when a gang of outlaws invade the town. The manner in which he outwits and subdues the gang makes for a number of thrilling melodramatic situations. The direction is satisfactory, and the photography good:—

Returning to his home-town to visit the grave of his mother, Hayden is met by James Millican, the Marshal, who tells him that he is not welcome because of his reputation as a killer, even though his gunfights had been in self-defense. Hayden decides to stay for several days to settle some personal business, and at the same time warns Millican that a band of outlaws, led by John Dehner, planned to raid the

town. Aided by Regis Toomey, an old friend, Hayden discovers evidence indicating that William Bishop, chairman of the town council, was responsible for the murder of his mother, after cheating her out of her ranch. He learns also that Karen Booth, his former sweetheart, intends to marry Bishop. Hayden openly accuses Bishop of the crime and forces him to ride out of town for a showdown. The wily Bishop tricks Hayden into shooting a hired gunman and then leads the townspeople to believe that the killing was unprovoked. Hayden is arrested and held for trial. Shortly thereafter, Dehner and his gang take over the town and kill the Marshal in the process. The frightened councilmen release Hayden and ask him to become the new marshal. He takes on the assignment, despite their unfair treatment, and, by offering to lead the gang to a fortune in cash, disposes of them one by one until only he and Dehner are left to fight it out. Bishops slinks behind Hayden and takes aim at him, only to be shot down by Karen just as Hayden kills Dehner. It ends with the shamefaced townspeople asking Hayden to remain in town, but he declines and rides off to California with Karen at his side.

It is a Fame Pictures production, directed by Ray Nazarro from a screenplay by Steve Fisher and Richard Schayer.

Family.

**"No Man's Woman" with Marie Windsor,
John Archer and Patric Knowles**

(Republic, Oct. 27; time, 70 min.)

A fair program murder mystery melodrama. True to the format of most pictures of this type, this one follows the usual pattern of throwing suspicion on a number of characters to keep the audience guessing as to the identity of the guilty one. And since his identity is not disclosed until the final reel, the action holds one's interest well all the way through, even though it is given more to talk than to movement. Marie Windsor is competent in the leading role—that of an avaricious, unprincipled woman who brings trouble into the lives of several people, giving them sufficient reason to want to do away with her. The roles of the other cast members are more or less stereotyped, but the acting is adequate. There is no comedy relief:—

Marie, a beautiful woman without a conscience, marries John Archer for his money and then leaves him, but carries on her infidelities so cleverly that he cannot divorce her. When he falls in love with Nancy Gates and wants to marry her, Marie demands an impossible \$300,000 settlement as her price for divorce. Meanwhile she tires of Patric Knowles, an art critic who had jeopardized his newspaper job to promote an art studio she owned, and pursues Richard Crane, fiance of Jil Jarmyn, her assistant at the studio. She succeeds in breaking up their engagement, and when Knowles is fired from his job, she gets rid of him because he is no longer of use to her. One morning Marie is found murdered and, though each of the five victims of her treachery had motives for killing her, the police make Archer the prime suspect because of considerable circumstantial evidence found against him. Douglas Wood, Archer's father, confesses to the murder to save his son, and the police are compelled to release Archer. But Archer, aware of his father's motive, sets out to find the murderer

himself. Through a process of elimination, his suspicions finally fall on Knowles, whom he catches in the guilty act of trying to hide the missing murder gun. Trapped, Knowles attempts to dispose of Archer to silence him, but the timely arrival of the police saves Archer. Knowles' confession frees Woods, paves the way for Archer and Nancy to marry, and brings about a reunion between Jil and Crane.

It was produced by Rudy Ralston, and directed by Franklin Adreon, from a screenplay by John K. Butler, based on a story by Don Martin.

Adult fare.

**"The Square Jungle" with Tony Curtis,
Pat Crowley and Ernest Borgnine**
(Univ. Int'l, January; time, 86 min.)

An interesting prizefight melodrama. There is considerable human interest in the story, which centers around the rise of a young middleweight boxer to champion of the world, and around the heart-break he suffers when he almost kills an opponent in a vicious battle. Tony Curtis does good work as the fighter, and one feels sympathetic toward him, despite his tendency to give no quarter in the ring. Worthy of special mention is the performance of Ernest Borgnine as Curtis' understanding trainer. There is much excitement in the ring sequences, which have been staged most realistically. The closing scenes, where Curtis enters a fight ring amid a chorus of boos, speaks his heart out to the hostile fans and leaves with their cheers ringing in his ears, are dramatically effective. The direction is fine and so is the photography:—

Curtis, a grocery clerk, feels tender toward Jim Backus, his father, in spite of the fact that he drank excessively ever since the death of his wife. When his father is arrested for starting a drunken brawl, Curtis accepts an amateur bout to raise the \$25 fine. He wins the bout by a knockout and impresses Paul Kelly, a kindly detective, who offers to sponsor his career as a professional boxer. Curtis accepts the offer after exacting from his father a promise to stop drinking. Moreover, he wanted to prove to Pat Crowley, his girl, with whom he had quarrelled, that he and his father can amount to something. As trainer, Kelly secures the services of Borgnine, a former boxer who had become a philosophical bookworm. Curtis begins training in earnest and, after three years of hard work, wins the championship from John Day. He treats Pat coldly when she comes to congratulate him, but Borgnine makes him feel so ashamed that he quickly apologizes and makes up with her. In a return bout with Day, Curtis loses when John Marley, the referee, stops the fight to save him from further punishment. A third match is arranged, and before the fight Curtis warns Marley not to be too hasty about stopping the bout. As a result, the referee permits the fight to go to a point where Curtis seriously injures Day before regaining the title. With Day's recovery in doubt, Curtis becomes bitter with remorse and takes to drink, stopping when he learns that Day is out of danger. He remains despondent, however, and gives up boxing. To overcome Curtis' emotional upset, Borgnine sees to it that both he and Day are introduced to the crowd at a championship bout. Day informs the fans that Curtis had financed his recovery, and Curtis, expressing his remorse, speaks out from his heart. Both men embrace and leave the ring amid a chorus of

cheers, which give Curtis a new spirit and hope for the future.

It was produced by Albert Zugsmith, and directed by Jerry Hopper, from a story and screenplay by George Zuckerman.

Adult fare because of Curtis' association with a woman of loose morals during his period of despondency.

**"Texas Lady" with Claudette Colbert
and Barry Sullivan**

(RKO, November; time, 86 min.)

A pretty good western-type melodrama, photographed in Superscope and Technicolor. Its story, which centers around a strong-willed young woman who makes a determined stand against a cattle baron and his lawless cohorts, wanders all over the lot and is full of improbabilities, but it is eventful, exciting and suspenseful, and holds one's attention well from start to finish. Claudette Colbert delivers a winning performance as the resourceful heroine, and Barry Sullivan is cool and fearless as a handsome gambler who comes to her aid. James Bell is sympathetic as a drunken lawyer reformed by Miss Colbert, and Ray Collins is competent as the disgruntled cattle king. A nerve-tingling sequence is the one in which Sullivan awaits and beats off an attack by Greg Walcott, a trigger-happy gunman, who had vowed to kill him if he didn't leave town by a certain hour. The exterior backgrounds, enhanced by the color photography, are impressive:—

After winning \$50,000 from Sullivan, a professional gambler, in a fabulous New Orleans poker game, Claudette declines his offer to form a gambling team and reveals that she had won the money from him to avenge a similar loss her late father had suffered in a game with him. She uses the winnings to pay back money embezzled by her father to make good his gambling losses, and then heads for Fort Ralston, Texas, to take over a newspaper left to her by a legacy. There, she befriends James Bell, a once successful lawyer, who becomes her aide, and incurs the enmity of Ray Collins, a cattle baron, who controlled the area and resented her editorials favoring the establishment of a railroad through the territory. To add to Claudette's troubles, Greg Walcott, Collins' hired gunman, tries to force his attention on her, while Collins, through legal hocus-pocus, sees to it that she is served with a court order to pay \$6,000 back taxes owed by the paper lest it be sold at auction. Sullivan, attracted by Claudette, follows her to Fort Ralston and comes to her aid. He amazes the timid townfolk by standing up to Collins and by besting Walcott in a gun duel. Thus encouraged, the grateful citizens raise money to pay the newspaper's back taxes and elect Sullivan as their mayor in the hope that he will throw off Collins' rule. Collins, infuriated by this turn of events, surrounds the town with armed men and sets up a blockade through which no one can get in or out. By means of the U.S. mail, however, Sullivan gets word to the Texas Rangers, who arrive in time to stop a gun battle between the opposing forces, and to compel Collins and his cohorts to leave Fort Ralston and its people alone. It ends with Sullivan marrying Claudette and settling down to a peaceful life with her in the town.

It was produced by Nat Holt, and directed by Tim Whelan, from a screenplay by Horace McCoy. Family.

"If I remember correctly, you, in the past, have stated that the decision in *United States v. Paramount* did not deprive the distributor of the right to choose its own customer. Many decisions since *United States v. Paramount* so interpret that decision.

"We conform strictly to the provisions of the Decree and license our pictures, theatre by theatre, solely upon the merits and without discrimination, in licensing our pictures in the manner above described. No 'handpicking' of theatres is involved, and our choice is based upon what we honestly believe to be sound business considerations."

It does not come as a surprise, of course, that Paramount disputes Myers' contention that "pre-releasing in practice, if not in theory, is unlawful under the Court decrees and under the law because the purpose and effect in most cases is to raise admission prices and the effect in all cases is to impose new clearances and unreasonably to extend existing clearances." As claimed by Mr. Myers in his talk before the recent Allied convention, "the practice imposes new and unreasonable clearances between theatres that are in substantial competition and imposes clearances between theatres that are not substantially competitive."

As most independent exhibitors know, Myers is not one who is given to idle statements. The record shows that, in the past, distribution attorneys scoffed at his claims that certain trade practices were illegal, but the Supreme Court decision in the Government's anti-trust suit against the film companies proved that his opinions were accurate.

"Merchandising engagements," which are essentially the same thing as pre-releases, no doubt will be a major topic at the forthcoming hearings before the Senate Small Business Committee which, at Allied's instigation, will investigate charges that the distributing companies are violating the anti-trust laws and the different court decrees in their dealings with the independent exhibitors. You may be sure that Myers and other members of Allied's Emergency Defense Committee will be fully prepared to present revealing testimony and documentary evidence of trade practices they consider to be destructive and illegal, not the least of which will be "merchandising engagements."

* * *

In the closing portion of his letter, Phillips, after denying Myers' charge that the clear purpose and effect of merchandising engagements is to raise and maintain admission prices, recalled trade paper reports that Myers, in a speech before the recent convention of the Independent Exhibitors of New England, stated that Allied's proposed bill for Government regulation of the industry would not involve regulating the prices a theatre should charge.

"In fairness, Mr. Myers," stated Phillips, "is it not logical to say that if the industry is regulated by the government, and film rentals are regulated, as you are so anxious to have done, it would follow, as a corollary, that the admission prices of a theatre would and should be regulated. Would it not have been fairer for you to have told your audience that at least the government regulation of the industry might bring regulation of admission prices?"

This statement does Phillips no credit, first, because he implies that Mr. Myers is unfairly leading

exhibitors into a trap that includes regulation of their business, and, secondly, because he, Phillips, as a supposedly informed lawyer, should know that Mr. Myers has publicly explained several times why he believes that Government regulation of film rentals would not carry with it regulation of admission prices.

For example, in his keynote address before the 1954 Allied convention in Milwaukee, Mr. Myers' remarks, which were duly reported by all trade papers, included this statement in connection with the proposed regulation bill:

"I have made no provision in the draft for the regulation of admission prices or other details of the theatre business for two reasons: First, I do not believe the theatres are engaged in interstate commerce so as to be subject to regulation by Congress. The theatres ship nothing in such commerce and, like the ball clubs who have been carved out of the Sherman Law by the Supreme Court, their business consists merely of presenting local exhibitions for the entertainment of the public.

"Secondly, the theatres are not exerting monopolistic powers or committing any acts which require that they be regulated in the public interest . . ."

It is inconceivable that Mr. Phillips was unaware of this statement, because the major portion of Mr. Myers' speech concerned itself with an explanation of why he believes that the Government can regulate the motion picture business as a public utility. To Phillips, as general counsel of Paramount, Mr. Myers' remarks on the subject should have been required reading. If he did not read it, he is uninformed. If he did read it, then it must be assumed that he cannot refute Myers' contention and that he is merely following through on the usual propaganda employed by distribution to provoke exhibitor sentiment against the proposed bill.

MORE ON MGM'S DUAL PRINTS

This paper has received a friendly complaint from an MGM spokesman in connection with the conclusion reached in last week's article to the effect that MGM's use of dual prints will result in "clearance by equipment" in that theatres that are equipped for magnetic sound will be shown preference in bookings over those that are equipped only for optical sound, as a precaution against possible demagnetization of the magnetic sound track.

While this spokesman agrees that the dual prints are to be used first in magnetically equipped theatres, he points out that all MGM exchanges will have on hand also optical prints of each picture with large sprocket holes so that those theatres that are not yet equipped with the modern small sprockets, which are required for the dual prints, can be serviced on their normal availabilities.

In stating that MGM's use of dual prints would result in clearance by equipment, this paper, in accordance with the information given it, was under the impression that such prints would be the only type available on future MGM pictures. The fact that MGM will continue to supply optical prints also will, of course, eliminate the problem of clearance by equipment.

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MYERS LASHES BACK AT PHILLIPS

(Editor's Note: The following is the text of a letter dated December 1, sent by Abram F. Myers, National Allied's general counsel and board chairman, to Louis Phillips, Paramount's general counsel, in reply to the exception taken by Mr. Phillips in regard to the doubts cast by Mr. Myers on the propriety and legality of Paramount's so-called "merchandising engagements." The details of Mr. Phillips' letter to Mr. Myers were published in last week's issue.)

HARRISON'S REPORTS is reproducing the complete text of Mr. Myers' letter so that its subscribers may have a fuller and better understanding of the important issues involved in this controversy between Paramount and National Allied.)

Dear Mr. Phillips:

Let me say at the outset that I was very glad to receive via the trade papers and U. S. Mail your letter dated November 23 which purports to be an answer to my unpublished letter to George Weltner dated October 14. It is right and proper that the matters dealt with in my letter should be publicly debated so that the exhibitors may make up their minds in the light of all the arguments pro and con. And I personally feel complimented because, according to *Variety*, this is the first time you have sounded off publicly against anyone in the picture business and also because it apparently required an amount of time equal to that consumed by the Deluge to figure out answers to the points I raised.

Had your letter been confined to the contents of my letter to Weltner I would be inclined merely to release the latter so that the exhibitors could compare the two, point by point. But you saw fit to fire back, not with a rifle aimed at your immediate target, but with a scatter-gun, and the extraneous matters you have imported into the controversy call for further comment. In fairness to you let me explain that I have been privileged to read your letter to the Select Committee on Small Business of the House of Representatives dated August 25, dealing with the handling of "Strategic Air Command." Also, that I propose to follow your example and release this letter to the trade papers.

1. It is hard to believe that you are serious in claiming that there is inconsistency between the position I have heretofore taken in regard to the system of fixed runs and clearances denounced by the courts in *United States v. Paramount et al.* and the following passage in my letter to Weltner:

"Fear is entertained in exhibitor circles that Paramount has adopted these 'merchandising' engagements as a permanent policy and that it may spread to other companies. If that should come to pass it would totally destroy the system of releasing pictures to the established runs in their respective order and of observing reasonable clearances between runs which has served the industry so well since its earliest days." (Italics yours.)

Now Paramount was not a stranger to the Government's suit and as its Assistant General Counsel you surely were not unaware of the issues therein. You must know, therefore, that the system of fixed runs and clearances attacked by the Government and condemned by the courts was created for the benefit of the affiliated theatres and in order to exclude independent exhibitors from the preferred runs. That feature of the Government's case did not involve, and had nothing to do with, the great network of runs and clearances which is necessary unless all theatres everywhere are to play the same pictures at the same time. Under that system all theatres, and especially subsequent run and small town theatres, license their pictures year in and year out

without having to negotiate specially in regard to run and clearance on every separate license.

I agree that there is nothing "sacred" about the present clearances within any accepted definition of that word. I also agree that Paramount has not been enjoined from changing clearances unless the result is to impose clearances that are unreasonable or upon theatres that are not substantially competitive. The point of my letter to Weltner was that since present clearances have endured so long, they may be presumed to be reasonable, but increases therein resulting from the prereleasing practice may render them unlawful. Putting these legal considerations aside, the astounding thing to me, and the disappointing thing to the exhibitors, is your abrupt dismissal of complaints on this score on the basis of Paramount's power and rights and in utter disregard of the exhibitors convenience, interests and welfare.

2. You state that Paramount is observing the injunction scrupulously and that the merchandising engagements are not violative of the injunctive provisions of the decree. But since you have raised the issue of fixed runs and clearances, confusing a system that never has been challenged by public authority with the monopolistic system condemned in the Paramount Case, let me say that I know of no device better calculated to restore that unlawful system than these merchandising engagements.

"The Supreme Court's opinion will remind you that in 1945 the five distributor-exhibitors had interests in only about 17% of the theatres in the United States, but those theatres paid 45% of the total domestic film revenue received by all eight defendants. That was because in 92 cities of the country with populations over 100,000, at least 70% of all the first run theatres were affiliated with film companies. Now I have no reason to believe that the predominance in the first run field has been much lessened by the divestitures under the decree. Moreover, the divorcement procedure was unique in modern times because it merely required, in the case of Paramount and most others, that the stock of the theatre company be distributed among the stockholders of the film companies. And in the case of Paramount and some others the men who headed the film companies are still on the job and the theatres are under the same management.

Is it not fair to assume that in the vast majority of cases Paramount selects for these merchandising runs the first run theatres of the former affiliated (so-called "divorced") circuits?

In my letter to Weltner I referred to Paramount's "hand-picking" of theatres and you take exception to this. But your explanation offers slight, if any, contradiction. First, you admit selecting cities which, by reason of their size and importance, will be best from the standpoint of exploitation of the picture. Then in non-bidding situations you select the theatre which, in your judgment, affords the best outlet and is capable of producing the best outlet. Finally, where exhibitors have declared their desire to do so, you afford them an opportunity to bid for the run.

When I wrote Weltner that I was informed that Paramount had decided that "Desperate Hours" should have merchandising engagements in only 128 theatres, I had confidence in my information and you do not contradict my statement. Moreover, I had in mind your statement to the House Small Business Committee that, in the case of "Strategic Air Command," . . . "there were 601 such carefully selected engagements or exhibitions." (Italics mine.)

(continued on back page)

**"Picnic" with William Holden,
Rosalind Russell and Kim Novak**

(Columbia, no rel. date set; time, 115 min.)

An excellent comedy-drama, adapted from the Broadway success of the same name. Photographed in CinemaScope and Technicolor, the poignant story offers an arresting blend of drama, comedy and compassion, centering around characters who are credible and human. Briefly, the story, which has its locale in a small Kansas town, and which is concerned more with atmosphere, situations and characterizations than with the plot, revolves around a maladjusted young ex-athlete, a crude drifter, who arrives in town early one Labor Day morning to visit an old college pal. Before he leaves on the following morning, he wins the love of his chum's sweetheart, ignites the romantic instincts of a desperate spinster schoolteacher and causes others he meets to experience various emotional upsets. The direction and acting are superb. William Holden, as the visitor, is highly effective; even though he is somewhat crude, swaggering and irresponsible, he wins audience sympathy because he is essentially lonely and wants to settle down and become a respected citizen. Kim Novak, too, is effective as the prettiest girl in town, who wanted more from a man than constant reminders of her beauty, and who is drawn to Holden because of their mutual sense of inadequacy and loneliness, as well as need for each other. The situation in which she decides to go to Holden and forsake the life of luxury offered by his wealthy pal, despite the objections of her worried mother, sensitively played by Betty Field, is highly dramatic. Top acting honors, however, go to Rosalind Russell for her touching portrayal of a frustrated, middle-aged schoolteacher who dreaded a life of old-age spinsterhood. Her portrayal ranges from the highly comical to the pitiable, and is sure to win her an Academy Award nomination. Impressive also is the performance of Arthur O'Connell as a dull local merchant who has occasional dates with Miss Russell. The manner in which he is roped into marrying her and his complete helplessness at the time will cause audiences to burst into uproarious laughter. Susan Strasberg, as Miss Novak's younger tomboy sister; Cliff Robertson, as Holden's vengeful friend; and Verna Felton, as a kindly neighbor, are among the others in the cast whose fine portrayals make this a memorable picture.

A considerable part of the constantly moving action takes place at an annual town picnic, which has been staged superlatively, capturing completely the festive mood of such an occasion, with its numerous contests, boring speakers, howling children and the like, all of which is depicted in highly amusing fashion, thanks to the expert editing. Pictorially, the production is a treat to the eye. Because of certain passages in the dialogue, as well as the implied sexual relations between Holden and Miss Novak and O'Connell and Miss Russell, the picture is definitely not suitable for children.

It was produced by Fred Kohlmar, and directed by Joshua Logan, from a screenplay by Daniel Taradash, based on the play by William Inge.

**"Kismet" with Howard Keel, Ann Blyth,
Dolores Gray and Vic Damone**

(MGM, December; time, 113 min.)

Based on the Broadway musical hit of the same name and photographed in CinemaScope and Eastman color, "Kismet" is a lavish "Arabian Nights" type of extravaganza that has been endowed with several highly entertaining production numbers. But for all its opulence and fine individual musical sequences, the picture as a whole is no more than moderately entertaining and is handicapped by excessive dialogue that, though humorous in spots, is not always interesting and slows down the action considerably. On the plus side is the tongue-in-cheek quality of Howard Keel's characterization as a roguish street poet whose artful maneuvers enable him to save his own skin and at the same time outwit a scheming Wazir who sought to usurp the power of the Caliph of Bagdad. Dolores Gray, too, is good as the Wazir's sultry wife, who makes a play for Keel. Ann Blyth, as Keel's daughter, and Vic Damone, as the young Caliph, are acceptable, if not outstanding, as the romantic lovers of the piece. Monty Wooley, who appears briefly as Damone's chief advisor, is wasted in the part. Worthy of special mention are the delightful dance number executed by Reiko Sato, Patricia Dunn and Wonci Lui as a trio of oriental princesses:—

Kidnapped by Jay C. Flippen, a brigand who mistakes him for a beggar who had placed a curse on him years pre-

viously, Keel glibly convinces Flippen that he has magical powers and talks him into paying him 100 gold pieces to remove the curse. Keel, accompanied by Ann, goes on a wild spending spree but soon finds himself arrested by the ruthless Wazir (Sebastian Cabot) when his newly-acquired wealth is recognized as stolen money. Through an odd incident involving Flippen, Keel leads the Wazir to believe that he is endowed with super-natural powers and, prompted by Dolores, the Wazir, who sought to increase his own powers, commissions him to prevent a marriage between the young Caliph and a new-found sweetheart. Keel agrees, unaware that the girl involved is his own daughter, who in turn was unaware of the Caliph's true identity. In the complicated events that follow, Keel becomes involved in a series of escapades that nearly cost him his life before he learns the true situation. Through a shrewd maneuver, he manages to kill the Wazir, thus enabling Damone and Ann to marry, and as punishment is exiled to a romantic oasis with Dolores to console her for the loss of her husband.

It was produced by Arthur Freed, and directed by Vincente Minnelli, from a screenplay by Charles Lederer and Luther Davis. Family.

**"The Last Frontier" with Victor Mature,
Guy Madison and Robert Preston**

(Columbia, January; time, 98 min.)

Movie-goers who are not concerned about story values so long as there is plenty of movement should find this Cavalry-versus-Indians melodrama acceptable, for it is filled with exciting action and has a thrilling climactic battle at the finish. More discriminating audiences, however, may find it tiresome, for the story never strikes a realistic note and the characterizations, for the most part, are incongruous. This is particularly true of Victor Mature, who overacts his part as an uninhibited and undisciplined fur trapper who becomes an army scout. The same may be said of Robert Preston as the brutal and unrelenting commander of the fort, and of Anne Bancroft, as his wife, who falls for Mature's "charm." In the picture's favor is the beautiful outdoor scenery, enhanced by CinemaScope and Technicolor photography. Too many scenes, however, have been photographed in a low key:—

When hostile Indians take away their provisions and forbid them to continue trapping for furs, Victor Mature, James Whitmore and Pat Hogan go to Fort Shallen and, at the urging of Guy Madison, the commander, sign up as scouts. Madison, a good-natured sort, tolerates Mature's undisciplined ways, but complications arise with the arrival of Robert Preston, whose troops had been forced to abandon a fort nearby. Superior in rank, Preston, a brutish man, takes over Madison's command and antagonizes everyone with his arrogance, including Anne, his wife, who had become attracted to Mature. As Mature's hatred toward Preston grows, his interest in Anne becomes stronger. Preston decides to attack the Indians instead of trying to hold the fort, despite the advice of Madison and Mature, who warn him that the men would be slaughtered. He leads his troops into a forest, where they are trapped by an overwhelming Indian attack. By cleverly directing a rear-guard action, Mature manages to get most of the troops back to the fort and safety, but Preston and many others die on the battlefield. Mature's heroism wins him a commission as an officer, as well as Anne's love.

It was produced by William Fadiman, and directed by Anthony Mann, from a screenplay by Phillip Yordan and Russell S. Hughes. Family.

**"Flame of the Islands" with Yvonne de Carlo,
Howard Duff and Zachary Scott**

(Republic, Dec. 1; time, 90 min.)

"Flame of the Islands," which has been photographed in Trucolor, does not burn too brightly as an entertainment, but it should get by with indiscriminating audiences as a supporting feature. Centering around a career woman who invests a dubiously acquired fortune in a luxurious Bahama Islands gambling club, the story offers a mish-mash of romance, intrigue and wild melodrama, all of which is so artificial that it is dramatically ineffective. The writing, direction and acting leave much to be desired. The color photography is good:—

Seeking vengeance for a hurt suffered years previously, Yvonne de Carlo leads Frieda Inescort to believe that she had been her dead husband's mistress. Miss Inescort, aware that her husband had been cheating, gives Yvonne \$100,000 since he died suddenly without providing for her. Through

Zachary Scott, her boy-friend, Yvonne meets Kurt Kaznar, who was promoting a gambling club in the Bahamas, and invests heavily in the proposition, unaware that a gang of international racketeers were Kaznar's secret partners. The investment proves profitable and Yvonne's success as a hostess and singer causes men to vie for her favors. Among them is James Arness, operator of a fishing boat, but the life he has to offer is too simple for Yvonne. Complications arise when she meets and once again falls in love with Howard Duff who, years previously, had romanced with her. He was unaware that there had been a baby, born dead, and that Miss Inescort, his doting godmother, had hushed up the matter. She becomes engaged to Duff, despite the misgivings of Barbara O'Neill, his mother, but trouble looms when Miss Inescort arrives on the scene. To protect herself, Yvonne decides to tell Duff that she had tricked Miss Inescort into believing that she had been her husband's mistress, but before she can do so she learns that his mother was really the "other woman." The sudden death of his mother prevents Yvonne from telling Duff the truth lest he be disillusioned about the dead woman. Just as she loses Duff, Yvonne finds herself faced with new troubles when Kaznar's racketeer partners, discovering that he had falsified the club's accounts, descend on the place. All this leads up to a gun battle in which both Kaznar and Scott are killed while Yvonne is rescued by Arness and the racketeers eliminated by the authorities. It ends with Yvonne settling down with Arness.

It was produced and directed by Edward Ludwig, from a screenplay by Bruce Manning, based on a story by Adele Comandini. Adults.

"The Court-Martial of Billy Mitchell"
with Gary Cooper, Charles Bickford,
Ralph Bellamy and Rod Steiger

(Warner Bros., Dec. 31; time, 100 min.)

This is an absorbing, factual dramatic account of the stormy career of General Billy Mitchell, a leading exponent of air power in the early days of aviation, who deliberately risked disgrace and dishonor in a court-martial to bring before the public the serious defects in the nation's small and ignored air force during the early 1920's. Photographed in CinemaScope and WarnerColor, the story has strong dramatic and emotional situations, and grips one's interest throughout. Gary Cooper is excellent as Mitchell, portraying him as a highly sympathetic man who was sincerely dedicated to his belief in air power and genuinely concerned over the safety of men who were flying in out-moded planes. The first part, which deals with the events leading up to the trial, shows how Mitchell, to prove that planes can sink a battleship, violates specific orders to accomplish the feat. As punishment, he is reduced to colonel and relieved of his command. Nevertheless, he continues his campaign for a stronger air force but to no avail. When a close friend dies in the crash of the Navy dirigible Shenandoah, and a group of Army fliers lose their lives in unfit planes, Mitchell, fully aware that he would be court-martialed, summons reporters and charges the Navy and War Departments with incompetence and criminal negligence. The most interesting part of the production is the court-martial, which takes up the entire second half. There, the prosecuting attorney, ably portrayed by Fred Clark, blocks the admission of evidence indicating the validity of Mitchell's charges, but Ralph Bellamy, the defense attorney, eventually finds a legal maneuver by which such evidence becomes admissible. The testimony offered by his parade of witnesses is given wide publicity in the newspapers and proves highly embarrassing to top Army and Navy officials. On the final day of the trial, Mitchell, though weak from a recurring attack of malaria, speaks his piece and is then put through a relentless cross-examination by another tough Army prosecutor, brilliantly portrayed by Rod Steiger, who tries to show that Mitchell is unfit for service, that his theories were mere dreams and that he is a publicity seeker. The trial ends with Mitchell found guilty and suspended for five years. Though deeply hurt, he accepts this rebuff gracefully, gratified that he had made his views known and that time would prove their accuracy. In view of the fact that one is aware of what the verdict would be, since it is based on historical fact, it is a credit to the fine direction and acting that one's attention is gripped from start to finish.

It was produced by Milton Sperling, who collaborated on the screenplay with Emmet Lavery. Otto Preminger directed it. Family.

Brief Reviews

"The Spoilers," a Universal-International release starring Anne Baxter, Jeff Chandler and Rory Calhoun, is the fifth remake of Rex Beach's classic adventure story, and shapes up as a fairly good action melodrama.

"At Gunpoint," an Allied Artists release in CinemaScope and Technicolor, and starring Fred MacMurray and Dorothy Malone, is a better-than-average off-beat western that should go over well in theatres that specialize in such pictures.

"Inside Detroit," a Columbia release starring Dennis O'Keefe and Pat O'Brien, is a routine gangster-type program melodrama concerning a racketeer's unsuccessful efforts to gain control of an auto workers' union.

Full reviews of the above pictures will be published next week.

MYERS LASHES BACK AT PHILLIPS

(continued from back page)

Answering your precise question, I do not think it would be logical to say that if film rentals are regulated it would follow that the admission prices of a theatre also should be regulated. I say this because in law school I learned about the power of Congress to regulate interstate commerce and the limitations on that power. I have read the cases and am familiar with the powers of Congress over the interstate leasing and shipment of films and have definite ideas as to how far that power extends and where it ends. I am aware that when the Government caused certain drive-ins in Chicago to be indicted for agreeing upon admission prices the Court said no interstate commerce was involved and that was that.

While I am inured to the caviling of certain laymen among the film companies and divorced circuits, you are the first lawyer to raise the bugaboo of regulated admission prices. Your position is tantamount to saying that if Congress sees fit to exercise its power to regulate the price of the products of an industry which are shipped in interstate commerce, then Congress also has the power and in fairness ought to regulate the price charged by the local retail merchant in selling such products to consumers.

You assert that on merchandising engagements exhibitors fix their own admission prices. A few years ago I made a survey which convinced me that with respect to certain pre-release engagements the admission prices had been fixed by dictation of, or at least in agreement with, the distributors. Perhaps I had better not be too dogmatic about this now because we expect to make another survey with respect to some more recent examples. I must say, though, that I am impressed by the phenomenon of so many theatres playing a picture on pre-release not only at advanced admission prices but prices advanced to a uniform level.

8. In closing, let me say that while your declaration that Paramount will not be put in a straitjacket is the stuff of which headlines are made, there really was no occasion for it. Allied has proposed no form of regulation or arbitration that Paramount and the other film companies do not thrive under in foreign markets. The conditions imposed abroad, including what amounts to compulsory arbitration of film rentals, have not impoverished Paramount or caused any deterioration in the quality of its product.

The great pity is that there should be any necessity for the program which Allied has adopted as a last resort and against which you protest so vehemently. That there is something wrong which the film companies can and should correct, I have no doubt. This conviction is based on the gross disparity between the ever-mounting net earnings of the film companies and the poverty of so many theatre owners, the contrast between the film companies' submission to regulation abroad and their assertions of unlimited power in dealing with American exhibitors, and the evident purpose of the film companies to starve out the independent exhibitors and confine the business to the big city first run theatres.

The record will show that Allied has tried by all conceivable means to arrive at a solution of the problems arising out of distributor-exhibitor relations by peaceful negotiation. That Allied has been forced to adopt extreme measures is due to the fact that its reasonable and temperate complaints, as exemplified by my letter to Mr. Weltner, are either ignored, shrugged off, or slapped down.

Yours very truly,

(Sgd.) Abram F. Myers

3. You claim for Paramount what seems to be an unlimited right to choose its customers and you attribute to me an expression to the effect that "the decision in *United States v. Paramount* did not deprive the distributor of the right to choose its own customer." Now in order to understand my position clearly you did not need to go beyond your own company's files, for it is set forth in a letter I wrote Barney Balaban dated January 5, 1951 and in a speech transmitted with that letter. There is, of course, no doubt about the inherent right of a trader to select his own customers in bona fide transactions and not in restraint of trade. I offered that in connection with a plea to the film companies to stop forcing bidding among independent exhibitors. But the film companies said that the provision requiring them to offer and license pictures "theatre by theatre without discrimination in favor of affiliated theatres, circuit theatres, or others," prevented the free exercise of that right.

I, therefore, proposed to the film companies that all parties join in seeking to amend the provision by eliminating the words "or others." Now let me quote from my letter to Mr. Balaban:

"... The purpose of the litigation as shown by the pleadings, findings and opinions was to open up the 'system of fixed runs and clearances' enjoyed by the affiliated theatres and circuit theatres. That being so, competitive bidding is justified, if at all, only when invoked by an independent exhibitor in order to secure pictures on a run formerly monopolized by an affiliated theatre or a circuit theatre, and we feel that this should be spelled out in the decree."

An identical letter was sent the heads of all the other companies bound by the decree. Some (including Mr. Balaban) acknowledged the letter and a few ignored it. Not a single one approved the suggestion or volunteered to cooperate in an effort to secure freedom of choice in selecting their customers except where an independent sought access to a run monopolized by a circuit theatre. Are we to assume from Paramount's unyielding attitude on that occasion, and its present determination to select its customers for merchandising runs, that the "theatre by theatre" clause exists, in your estimation, merely as a cloak for enforcing competitive bidding upon independent exhibitors?

4. To illustrate the exclusory nature of merchandising engagements I said in my letter to Weltner that restricting such engagements on "Desperate Hours" to 128 theatres "deprives 17,872 from any opportunity to play the picture on this preferred run." This evidently impressed you as an excellent opening for the *reductio ad absurdum*, for in answer you say:

"This statement implies that all 18,000 theatres should play this picture day and date, which is patently absurd ...

"The only other meaning I can ascribe to your statement is that Paramount has no right whatever to determine its method of release and must, perforce, let every exhibitor who wants it, play 'Desperate Hours' on our merchandising engagements regardless of its location, size, competitiveness with other theatres or its grossing potentialities."

On a former point I said it was hard to believe you were serious in what you said. With respect to the foregoing statement you are either joking or your memory will not serve you from one paragraph of your own letter to another. For on page 5 you take me to task for protesting against the total destruction of "the system of releasing pictures to the established runs in their respective order" and then, only one page and four paragraphs later you accuse me of wanting all theatres to play day and date.

5. Generally with respect to merchandising engagements you state that Paramount seeks to determine when the greatest sales penetration, through advertising and exploitation, have been achieved and then puts the picture into broadest possible release. You say clearance is not involved because the picture is withheld from general release "only for a brief period." In your letter to the House Small Business Committee in this regard you do not give the date of the initial showing of "Strategic Air Command" in seven cities but you state that thereafter the merchandising engagements in 601 "carefully selected" theatres occurred between April 21 through June, say 71 days, during which the picture was withheld from general release.

I do not believe you will deny that the great national exploitation which Paramount gave the picture was carried on during those initial and merchandising engagements.

According to your letter "Strategic Air Command" "was

made available for sale on a widespread basis . . . commencing July 1st." Whether by this you mean it was generally released, is not clear. You state that in the four weeks following that the picture was exhibited in 1,967 theatres. This makes a total of 2,575 theatres during the four months of April, May, June and July. This can hardly be called a fast play off. As pictures go, "Strategic Air Command" was pretty old when it was made available to the subsequent run and small town exhibitors.

You state that my letter to Weltner had nothing to do with Paramount's sudden decision to call off the merchandising engagements of "Desperate Hours." That is a matter of no consequence to me since I am interested in results more than the causes thereof. In my Chicago speech I went no further than to voice a "suspicion" that my letter to Weltner was on the table and in the minds of the sales and legal departments when they decided to abandon the merchandising engagements. In extenuation let me say that the coincidences in point of time between my letter and Paramount's decision, and my Winchendon speech and the hurried instructions to the sales force to call up the regular accounts and tell them the picture is now available, constituted probable cause for my "suspicion."

Of course, there is another possible explanation of Paramount's about-face which I hesitate to mention because it may be less pleasing to you than the one rejected by you. Isn't it possible that "Desperate Hours" did not measure up to the high rating that you gave it and that, in the parlance of the trade, it fell flat on its face?

6. It is not news to me that production costs are higher than they were in the pre-war era, and I remind you the theatre operating costs have advanced also. But I cannot see the bearing of this factor as a justification for Paramount's prereleasing practices. I seriously doubt whether Paramount is investing any more in its pictures in the aggregate than it did in the past. You say your "average" negative cost is \$3,000,000 whereas formerly your negative cost exceeded \$1,000,000 in only a few of its pictures released in a year. You might have added that during the years Paramount has greatly reduced its annual output of pictures. As a rough illustration of what I am driving at, 20 pictures at \$3,000,000 apiece would cost no more than 60 at \$1,000,000 each. What Paramount is doing is to curtail its output and concentrate on extended runs at high admission prices in the big city first run theatres.

This has been very profitable to Paramount. I watch carefully its quarterly statements of net earnings and note that they jumped from \$5,780,000 in 1953 to \$9,003,000 in 1954, and total \$7,680,000 for the first three quarters of the current year. I know of no subsequent run or small town exhibitor whose net has increased substantially since 1953. On the face of this, there must be an uneven division of the box-office dollar as between your company and some of its customers.

"You say that 'The clamor of all exhibitors is for more great pictures' and you apparently ascribe Paramount's prosperity wholly to the excellence of its product. Certainly there is a crying need for more pictures, especially good pictures. The present starved condition of the film market, more than any other factor, contributes to the present depressed state of all but the big first run theatres. You state that 'Paramount is exceedingly proud of the success which its pictures have attained in the past several years.' It is my impression that there is justification for such pride. But is Paramount proud, and are you proud, that in almost all surveys among independent exhibitors as to which is the fairest company and which is the hardest to get along with, Paramount has received the dubious distinction of being least popular?"

7. Your observation on Government regulation of film rentals and the bill which I drafted by direction of Allied's board of directors comes in from deep left field. There is nothing in my letter to Weltner to provoke a controversy on this subject. However, since you have paid me the compliment by sounding off against me publicly for the first time, I will follow you all over the water front, if necessary, in order that you may be fully answered.

In the first place Nate Yamins asked me that question in Winchendon not because he was concerned about it, but in order that I might answer a point that is featured in the propaganda against the bill. And incidentally, I did not reply hotly, but smilingly, because I knew why he asked the question and I was glad of the opportunity to answer it.

(continued on inside page)

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MORE TOA LIP SERVICE

In an analysis of the court victory won last week by the industry in connection with the Government's 16mm suit against most of the film companies, Herman M. Levy, general counsel of the Theatre Owners of America, points out that Spyros P. Skouras, president of 20th Century-Fox, made some significant comments on the position and value of the small exhibitor while testifying at the trial.

"All of us know," states Levy, "that for years distributors have been wailing about the excessive cost of servicing the 'small exhibitors.' They have claimed that it is an unprofitable segment of business for distributors; that they obtain 80% or 90% of their revenue domestically from the top 20%, or so, of the theatres in the country. These are the types of statements exhibitors and exhibitor leaders have been given for years on almost every occasion when relief has been requested for the 'small exhibitor.'"

Levy then states that Skouras, in his testimony, pointed out that the adoption of a general policy of quick distribution of motion pictures to television, omitting the values of re-makes and reissues, would definitely cause the small theatres in the country to close their doors. Skouras added, according to Levy, that the margin of profit for the "small theatre" is, at present, very small; that the impact of television on such theatres was great; and that if it were not the admission tax reduction many more theatres would have closed.

In response to the question: "How would the closing of small theatres affect your revenues?" Mr. Skouras replied: "Very substantially, to the point that we would be in the red."

"In other words," states Levy, "Mr. Skouras admitted that without the revenue from the small theatres his company could not profitably distribute its pictures. To the best of my recollection, and I have been representing exhibitor interests since 1933, that is the first time that a public statement of that kind, from a distributor head, has come to my attention. Mr. Skouras is to be congratulated for his candor and sincerity. And now is the time for all other distribution company presidents to reevaluate their opinions of the position of importance of the 'small theatres' to their companies and to the industry, to recognize their sad plight, and to offer major relief. Up to this point all that the 'small theatre' owner has been confronted with is demands for prohibitive rental, untenable conditions of licensing and callous indifference to his welfare and continued existence. He is the 'forgotten man' of the industry."

HARRISON'S REPORTS agrees with Mr. Levy that Spyros Skouras should be congratulated for his candor and sincerity in pointing out the importance to his company of the revenue that comes from the small theatres.

But this paper believes that Mr. Levy, too, should be congratulated for admitting that the small exhibitor is in need of "major relief," and that he is still confronted with "demands for prohibitive rental, untenable conditions of licensing, and callous indifference to his welfare and con-

tinued existence." From the "do nothing" policy followed by Mr. Levy's organization in treating with this problem, one would think that it did not exist. His acknowledgement that it does exist is, in effect, an admission that the so-called "friendly negotiations" carried on by the TOA to secure relief from the distributors have been unavailing, and that its claim that it has received encouraging reports from the field indicating an "easement" of film selling policies is just so much bosh.

UA CONTINUES ITS FORWARD MARCH

In a progress report made at a trade press conference last week, Arthur B. Krim, president of United Artists, stated that his company anticipates a world gross of \$55,000,000 for 1955.

In 1951, when the present management took over the affairs of United Artists, the gross income was approximately \$18,000,000. This figure rose progressively to \$28,000,000 in 1952; \$36,000,000 in 1953; and \$44,000,000 in 1954. The 1955 figure of \$55,000,000 not only represents a new high in the history of the company but exceeds by approximately \$5,000,000 the gross predicted by Krim earlier this year.

For 1956, Krim, after an analysis of the company's forthcoming product, predicts a gross income of \$65,000,000. Since the record shows that he is not given to wild predictions, it will come as no surprise if that figure, too, is exceeded.

As it has already been said in these columns, the steady and remarkable progress made by United Artists since the new management took over in 1951 is welcome news to the majority of exhibitors, for it means that their support has not only served to keep the company in business but also to reestablish it as a primary and dependable source from which to expect a continuous flow of product. The company is now releasing an average of three to four pictures a month and intends to continue this rate throughout 1956.

A rather revealing statement made by Krim was that the salaries of himself and his associates, including Robert Benjamin, William J. Heineman, Arnold Picker and Max E. Youngstein, were not only the lowest in the business comparatively but are the same as when they took over the management in 1951. He stated that none of the executives have taken out of the increased grosses any dividends or special emoluments other than their regular salaries, and that all profits have been sunk back into production, with the result that the company today is financing wholly practically every picture it puts into release, and that it has approximately \$40,000,000 invested in production.

Mr. Krim and his associates have a right to be justifiably proud of their record of accomplishment, and they deserve the plaudits of the exhibitors, not only for a job well done, but also for their faith in the industry's future, as exemplified by the re-investment of their company's increased earnings in more and better product.

"The Rains of Ranchipur" with Lana Turner, Richard Burton, Fred MacMurray, Joan Caulfield and Michael Rennie
(20th Century-Fox, December; time, 104 min.)

The lavish settings, the striking authentic Indian locale, and the realistic depiction of the havoc and destruction of a violent earthquake, all enhanced by CinemaScope and Technicolor, are the outstanding features of this elaborate screen version of Louis Bromfield's novel, "The Rains Came," which was first produced in 1939 by 20th Century-Fox under that title. Centering around a beautiful but selfish American adventuress who experiences real love for the first time when she hopelessly loses her heart to a brilliant young Hindu surgeon, the story has a superficial quality and suffers somewhat from excessive dialogue. That it manages to hold one's interest well is due mainly to the good performances of Richard Burton, as the native doctor, and of Eugenie Leontovich, as the charming but strong-willed Maharani who interferes with the romance in the interests of her country. Lana Turner is every inch a beauty as the adventuress but she does not succeed in making her part convincing. Worked into the proceedings is a sub-plot concerning the regeneration of Fred MacMurray, as an alcoholic American engineer, who finds romance with Joan Caulfield, another American fresh out of college. For sheer thrills, however, the screen has never offered a more exciting and realistic depiction of an earthquake, accompanied by a torrential downpour. The tremors of the earth; the collapse of buildings; streets caving in and forming pits into which the bewildered people fall; the ferocity of a raging flood when a dam bursts—all this will awe the spectator and is alone worth the price of admission:—

Married to Michael Rennie, an embittered English nobleman who was fully aware of her promiscuity with other men, Lana accompanies him to Ranchipur, India, for a visit with Eugenie Leontovich, the Maharani, from whom he sought to purchase a prized stallion. There, she meets and falls in love with Burton, whom the Maharani looked upon as a son. Aware of Lana's reputation, the Maharani minces no words in letting her know that she does not approve of the romance and that she will use her influence to break it up. Lana, truly in love for the first time, determines to defy the Maharani. Meanwhile Burton finds himself torn between his love for Lana and duty to the Maharani and his people. Their emotional conflict comes to a head when an earthquake devastates the area and Burton works day and night administering to the needs of the injured people. This experience brings Lana to the realization that Burton's first obligation was to his people and to the rebuilding of his country. She leaves Ranchipur with the memory of a true love and with the indication that her understanding of what true love means will lead to a better life between her and Rennie.

It was produced by Frank Ross, and directed by Jean Negulesco, from a screenplay by Merle Miller.

Adult fare.

"The Man with the Golden Arm" with Frank Sinatra, Eleanor Parker and Kim Novak
(United Artists, no rel. date set; time, 119 min.)

A grim but gripping story of dope addiction is offered in this powerful melodrama. Intelligently produced, expertly directed and realistically acted, the picture is not a cheerful entertainment because of its subject matter, but though the story is heavy and in some respects even harrowing, it depicts drug addiction as being so unattractive that it may well be considered a most effective weapon in the effort to combat the use of narcotics. The picture has been denied a Production Code seal, presumably because the Code expressly forbids the presentation of illegal drug traffic and drug addiction, but the Code's taboo of this subject matter is being criticized strongly by many responsible persons and organizations in view of the fact that the use and peddling of drugs has become an important national problem about which the public should be enlightened to the fullest possible degree. In the case of this particular picture, it is to the credit of producer-director Otto Preminger that he has handled the material in the best possible taste, avoiding cheap sensationalism, despite the story's sordid background. The net result is a film that is not only strongly dramatic and fascinating but also of inestimable value in the public interest, because its realistic depiction of the mental and physical torments of a drug addict should frighten off many a potential user of the filthy stuff. From the boxoffice point of view, the picture should prove to be a big money-making attraction for those exhibitors who elect to play it without

the seal, first, because of the controversy that has been stirred up by its production, and, secondly, because of the critical acclaim it is sure to receive.

The story centers around Frank Sinatra, who returns to his squalid Chicago neighborhood after being "cured" of drug addiction in a Federal narcotics hospital. Irritated by Eleanor Parker, his nagging wife, who pretends to be a chair-ridden invalid in order to keep him near her, and disappointed by his unsuccessful efforts to obtain employment as a drummer in a band, Sinatra tries to calm his nerves by accepting a free "fix" from Darren McGavin, an insidious dope peddler. This slip awakens Sinatra's craving for drugs and, to obtain money for the shots, he resumes his old job as a professional card dealer in behalf of McGavin and Robert Strauss. After a lengthy poker game that results in heavy losses, McGavin refuses to give Sinatra a "fix." Madened, Sinatra knocks him unconscious. He then goes to Kim Novak, a former girl-friend, and pleads for money to obtain relief from his increasing pain. Kim remonstrates with him and persuades him to remain in her room and attempt a "cold turkey" cure. Meanwhile McGavin, searching for Sinatra, bursts into his apartment and surprises Eleanor as she walks around. Lest he expose her as a fake invalid, Eleanor pushes him over a railing to his death. The police suspect Sinatra of the killing and, after three days, trace him to Kim's room, only to discover that he had returned home. They catch up with him just as he informs Eleanor that he had decided to leave her, and she, to stop him, unwittingly leaps out of her wheel chair—an act that exposes her as McGavin's killer. In her panic, she falls from a fire escape to an alley below and dies in Sinatra's arms. It ends with Sinatra and Kim walking off together, presumably to a new life.

Both Miss Parker and Miss Novak are highly effective in their respective roles, as are the other supporting players in the cast. Top acting honors, however, go to Sinatra, who comes through with another distinguished performance, one that may very well win him consideration for a second Academy Award. He makes the characterization totally believable, and his worth as an actor is proved beyond a doubt in the scenes in which he undergoes three days of anguished withdrawal from drugs to effect the "cold turkey" cure. The manner in which he suffers, weeps and does violence in the locked room is as terrifying an ordeal as has ever been depicted on the screen. Worthy of special mention also is the performance of Arnold Stang, as Sinatra's devoted shoplifting pal.

Walter Newman and Lewis Meltzer wrote the screenplay from the novel by Nelson Algren.

Adult fare.

"At Gunpoint" with Fred MacMurray, Dorothy Malone and Walter Brennan
(Allied Artists, Dec. 30; time, 81 min.)

Photographed in CinemaScope and Technicolor, "At Gunpoint" is an above-average western that should more than satisfy the action fans. It should go over also with those who do not ordinarily go out of their way to see this type of entertainment, for it offers a story that is decidedly different from the ordinary run. Moreover, it is so well acted, thanks to the skillful direction, that whatever the characters do is believable. Fred MacMurray is very good as the gun-shy hero of the piece, as is Dorothy Malone, as his wife. The action keeps one tense throughout. The camera work and the color photography are exceptionally good:—

When a group of bank robbers invade a small town, MacMurray, the peace-loving general store owner who had never shot a gun in his life, grabs the pistol of the murdered sheriff and kills the gang leader with a lucky shot. Skip Homeier, the gang leader's brother, vows vengeance and, as a result, the town folk, who had been extolling MacMurray as a hero, now avoid him lest they be in the line of fire when an attempt is made on his life. Gripped by fear, the people raise enough money at a meeting to compensate MacMurray for the loss of his business and ask him, for the good of the town, to move elsewhere with his wife and young son. MacMurray, supported by Walter Brennan, his steadfast pal, not only refuses but also upbraids them as cowards. When word arrives that Homeier and his gang are heading back to town, MacMurray bravely prepares to face them alone. But when the gang arrives, the town folk, shamed by MacMurray's courage, join him in wiping out the outlaws.

Vincent M. Fennelly produced it, and Alfred Werker directed it, from a story and screenplay by Daniel B. Ullman.

Family.

"The Spoilers" with Anne Baxter, Jeff Chandler and Rory Calhoun

(Univ.-Int'l, January; time, 84 min.)

This fifth screen version of Rex Beach's lusty adventure story of the Klondike gold rush days shapes up as a pretty good romantic action melodrama, photographed in Technicolor. Like its predecessors, the highlight of the picture is the vicious no-holds-barred fight between the hero and the villain, an epic brawl that was first made famous by William Farnum and Tom Santschi. As staged in this picture between Jeff Chandler and Rory Calhoun, the fight more than matches any of the others both in violence and in length. The story itself is for the most part interesting and since the action throughout is tense and fast-moving it holds one's attention well. Moreover, it has colorful characterizations, a generous sprinkling of comedy, several musical interpolations and good romantic interest:—

When claim-jumping gets out of hand during the gold-rush in Alaska, the prospectors are pacified by Rory Calhoun, the new gold commissioner, who promises justice upon the arrival of Carl Benton Reid, a judge. The ship that brings Reid and Barbara Britton, his niece, brings also Jeff Chandler and John McIntire, co-owners of one of the richest mines in the territory. Chandler's attentions to Barbara enrage Anne Baxter, proprietress of a local saloon, who had come to the dock to meet him. In the events that transpire, the judge, in a trial involving Chandler's mine, hands down a ruling that theoretically makes it possible for a group of hand-picked marshals to remove a fortune in gold from the mine. Chandler, sensing a fraudulent motive, and in violation of the judge's order, decides to remove the local bank documents establishing his ownership of the mine. Anne sends Ray Dalton, one of her aides, to help dynamite the safe. Instead, Dalton, who secretly loved Anne himself, notifies Calhoun of the scheme. He then kills a deputy marshal and lays the blame on Chandler, who is arrested. In the complicated events that follow, Anne helps Chandler to escape after discovering that Calhoun is a crook and that the judge and Barbara are his confederates. After a pitched gun battle with Calhoun's men at the mine, Chandler meets up with Calhoun in Anne's saloon. The two engage in a vicious battle that wrecks the saloon but ends with Calhoun beaten to a pulp.

It was produced by Ross Hunter, and directed by Jesse Hibbs, from a screenplay by Oscar Brodney and Charles Hoffman.

Family.

"Storm Fear" with Cornel Wilde, Jean Wallace and Dan Duryea

(United Artists, no rel. date set; time, 88 min.)

Although well directed and acted, this is a somber and depressing melodrama, unpleasant in some of the characterizations as well as in their actions. Moreover, it is somewhat distasteful and demoralizing, for it attempts to glorify the chief character, a bank robber played by Corney Wilde, who, despite seemingly decent ways, shows inhuman traits when it comes to saving his own skin. The only ones with whom the spectator is in sympathy are Jean Wallace, who shows considerable emotional ability as Wilde's former sweetheart, unhappily married to his sickly, neurotic brother, and young David Stollery, who is completely natural as Wilde's illegitimate son. The story has a seamy, soap-opera quality, and it offers a number of tense situations, but there is no comedy relief:—

Wounded during a bank robbery, Wilde, accompanied by Lee Grant, a brassy blonde, and Steven Hill, her mean boy-friend, takes refuge in the isolated mountain home of Jean Wallace, his former sweetheart and mother of David, his 12-year-old son, who believed that Dan Duryea, Wilde's sickly brother, was his father. Wilde, married to another woman at the time of his affair with Jean, had arranged for Duryea to marry Jean and bring up David as his own son. The presence of Wilde and his accomplices gives rise to old hates and conflicts, with the situation aggravated by the fact that a heavy snowstorm delays Wilde's departure. When Duryea escapes from Wilde's watchful eye and heads for town to call the police, Wilde persuades David, who admired him, to lead him and his cohorts to an escape route across a snow-covered mountain. Jean protests, and Wilde ties her to a chair to stop her interference. En route, Hill and Lee quarrel, and he pushes her off a cliff, leaving

her there to die. He then schemes to get rid of both Wilde and David in order to make off with the bank loot himself, but when he attacks the weakened Wilde, David manages to shoot him dead. Meanwhile Dennis Weaver, Jean's hired hand, returns from a trip to town and finds Duryea dead in the snow. He rushes to Jean, unties her and sets off after the crooks. He eventually overtakes Wilde and fatally wounds him in the mistaken belief that he might harm David. Before he dies, Wilde reveals to David that he is his real father and, using himself as an example, cautions him against a life of crime.

It was produced and directed by Cornel Wilde, from a screenplay by Horton Foote, based on a novel by Clinton Seeley.

Adults.

"Inside Detroit" with Dennis O'Keefe, Pat O'Brien and Margaret Field

(Columbia, January; time, 82 min.)

Routine melodramatic fare is offered in this gangster-type picture, which is best suited for the lower half of a double bill. Centering around a racketeer's unsuccessful efforts to gain control of an auto workers' union, the story, which has been given a semi-documentary treatment, is commonplace, offers few surprises and follows a familiar formula. It is not a pleasant entertainment, and there are situations that are distasteful in that children are pitted against their father, but it should get by with those who are not too particular about their screen fare, for it has a fair share of excitement and suspense. The direction and acting are adequate:—

When a bomb explosion in an auto workers' union hall kills several men including his brother, Dennis O'Keefe, president of the local, feels confident that the blast was engineered by Pat O'Brien, the previous president and now a racketeer, who sought to gain control of the union once again. O'Keefe openly accuses O'Brien of the deed, infuriating Margaret Field, his daughter, who believed that O'Keefe was responsible for sending her father to jail five years previously and was trying to do it again. Mark Danon, her younger brother, unsuccessfully tries to shoot O'Keefe. To show the youngster what is father is really like, O'Keefe forcibly brings him to a party thrown by O'Brien for his gangster stooges. This discovery of the shady side of his father's career disillusiones Danon. He storms out, followed by Tina Carver, for whom O'Brien had refused to divorce his wife. In revenge, she makes the boy fall in love with her and involves him secretly in one of O'Brien's dubious ventures. When O'Brien organizes a brutal campaign of terror to gain control of the union, O'Keefe, to set Margaret straight shows her evidence of his brutality and proves that her brother was in the toils of her father's mistress. Her emotional upset causes her to suffer severe injuries in a car crash, and Danon, feeling responsible, tells O'Keefe of Tina's illegal operations through a dubious model agency. Fortified with this information, O'Keefe coerces Tina into setting a trap whereby O'Brien unwittingly makes incriminating statements concerning the bombing. As a result, O'Keefe is enabled to expose O'Brien and win his children to his side.

It is a Clover production, directed by Fred F. Sears from a screenplay by Robert E. Kent and James B. Gordon.

Adult fare.

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"I'll Cry Tomorrow" with Susan Hayward, Richard Conte and Eddie Albert

(MGM, no rel. date set; time, 117 min.)

This drama undoubtedly will prove to be a boxoffice success, for it is biographical of the highly publicized rise and fall of Lillian Roth who, at the height of her singing career, took to drink and for sixteen years lived in a nightmare world of alcoholism. Millions of TV viewers have heard a sketchy account of her story on the "This Is Your Life" program and many of them no doubt will be eager to see it dramatized fully on the screen. It is, of course, a tragic and sordid story, but it is powerfully dramatic in a number of the situations, mainly because of the very fine performance of Susan Hayward, who portrays Miss Roth. Her depiction of a vivacious woman who gradually becomes a chronic dipsomaniac and eventually sinks to the depths of degradation as a common drunkard in skid-row bars is so vivid that it makes one wince. And the delirium tremens she suffers because of her inability to curb her frenzied desire for drink are so starkly realistic that they are enough to make one take the pledge. It is unfortunate that Miss Hayward's strong performance is not matched by the screenplay, which has a number of glaring weaknesses, particularly in connection with two of her marriages. In the case of Don Taylor, for example, she initially meets him for a few fleeting seconds as an admiring fan, yet when she bumps into him many months later she greets him like a long lost friend and marries him during a weekend drinking bout. Logically, she should not have even remembered him. The same holds true in the case of Richard Conte, whom she meets briefly at a cocktail party. She makes a luncheon date with him for the following day and, when he fails to show up, she drowns her sorrow in excessive drinking and, many months later, when he drops in on her for a second meeting, she falls into his arms and marries him immediately. This association is completely lacking in conviction, for there had been no romantic by-play between them in the relatively few moments they had known each other. The story is filled with other weaknesses, such as characterizations that are not clearly defined, and it is hampered also by choppy editing. It should be pointed out that, though the story is fundamentally factual, certain events and characters are fictional, and certain facts have been omitted. This may cause some disappointment among those who see it and know the true story, as outlined on the TV program. All in all, however, the fine quality of Miss Hayward's performance compensates for much of the film's deficiencies. The black-and-white photography is very good.

The story opens in the days of Miss Roth's childhood and depicts how her mother, played by Jo Van Fleet, pushed her into a stage career. With the passing years, she became an acknowledged singing star, still dominated subtly by her mother, who resented her romance with Ray Denton out of fear that marriage would put an end to her career. Danton's untimely death, shortly before the day set for their marriage, depresses the singer and causes her to quarrel with her mother. A nurse gives her a drink to calm her nerves, and she falls into the habit of using the stuff to help her sleep. Before long she finds that drink gives her self-confidence and she always keeps a bottle handy. She meets up with Don Taylor and marries him during a drinking bout, but the marriage, not helped by their excessive drinking, proves a bust within a few months and ends in divorce. While still at the height of her career, she meets and marries Conte, who turns out to be a sadistic brute who lives off her money and keeps her intoxicated until she is penniless. She escapes from him and, with her career on the downgrade and her need for alcohol growing, begins to pawn her few possessions to buy liquor. In due time she becomes a drunken character in second-rate bars while living in low-grade hotels. Having become a hopeless alcoholic, she is taken in hand by her heartbroken mother, now reduced to poverty. When she finds herself on the verge of committing suicide because of her frenzied craving for drink, she finally turns to Alcoholics Anonymous for aid. There, through the help and guidance of Eddie Albert, a former

alcoholic himself, she undergoes a painful cure, regains her health and begins a comeback in show business. She falls in love with Albert and marries him, and several years later she agrees to have her story told on the "This Is Your Life" program in the hope that it may perhaps help others. The picture ends on a highly dramatic note as she prepares to face the TV audience.

It was produced by Lawrence Weingarten, and directed by Daniel Mann, from a screenplay by Helen Deutsch and Jay Richard Kennedy, based on the book by Miss Roth, Mike Connolly and Gerold Frank.

Adult fare.

"The Benny Goodman Story" with Steve Allen and Donna Reed

(Univ.-Int'l, February; time, 116 min.)

Supposedly biographical of the career of Benny Goodman, this Technicolor musical should prove to be a top box-office attraction, for, as the "King of Swing," this famous clarinetist's music has been delighting lovers of popular tunes for more than twenty years. Those who see the picture will not want for the famed and familiar Goodman arrangements, for it offers no less than twenty-nine hit songs, all of which have been newly recorded by Goodman for the film's sound track. Steve Allen, the well known TV actor who portrays Goodman, gives a very credible performance in his first screen effort and makes the soft-spoken character sympathetic and likeable. His fingering of the clarinet is so well synchronized with the music that one believes he is actually playing the instrument. This reviewer does not know if the story is biographically accurate, but what is offered is a warm and appealing tale of Goodman's rise from the "other side of the tracks," and of his pleasing romance with a beautiful socialite, winningly played by Donna Reed. The important thing about this picture, however, is the music, which will keep audiences tapping their feet throughout the proceedings. Among those who were associated with Goodman's career and who appear and perform in the picture are such famed musicians as Ben Pollack, Edward "Kid" Ory, Gene Krupa, Teddy Wilson, Lionel Hampton, Harry James, Ziggy Elman and singer Martha Tilton. The production values are fine and so is the photography:—

The story opens with Goodman as a 10-year-old boy, the youngest of three brothers, living with his family in a Chicago tenement district. He takes musical lessons on the clarinet and masters the instrument so well that he obtains a job with a band at the age of sixteen. Within several years, Goodman (now played by Allen) finds himself playing in Ben Pollack's band in California. Through the interest of Herbert Anderson, a young socialite and jazz devotee, the band moves to a New York engagement. There, Goodman meets Anderson once again, along with Donna Reed, Anderson's pretty sister. He reveals to them his hopes of leading his own band with his own type of music, but Donna expresses a preference for the classics. In due time he manages to form a band and appears with moderate success on a Saturday night NBC radio program. When the show loses its sponsor, he takes the band on a cross-country tour that proves a disappointment until he opens in Los Angeles, where a jammed dance-hall gives the band an incredible ovation. This is followed by many other successes, topped by a sensational engagement at the New York Paramount Theatre. Meanwhile Donna, who had become a "swing" enthusiast, falls in love with Goodman, but their romance is hampered by the objections of Bert Gersten, his mother, who felt that their difference in social positions would make for an unsuccessful marriage. Rather than defy his mother, Donna decides to break up the romance. But when Goodman is booked into Carnegie Hall, his mother realizes the error of her objections and personally sees to it that Donna is seated next to her when he makes his debut, at which time she gives her blessing to the marriage.

It was produced by Aaron Rosenberg, and directed by Valentine Davies from his own screenplay.

Family.

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THE COMPO MEETING

The major step taken at the annual membership meeting of the Council of Motion Picture Organizations, held in New York City last Thursday (15), was unanimous approval of the inauguration of a new campaign for the elimination of the remaining 10% Federal admission tax. This move was taken at the urging of Al Lichtman and Samuel Pinanski, COMPO co-chairmen, who stated in their annual report that they were in favor of such a campaign and that they "honestly believe" that they are speaking "not only for ourselves but for nearly one-half of the exhibitor membership of COMPO."

Present plans call for the appointment of a new tax committee, which will convene as soon as possible to draw up a blueprint for the campaign.

Among the other actions taken at the sparsely attended meeting were these:

Voted to conduct the Audience Awards poll again next year, after receiving a report from Thornton Sargent, representing Elmer C. Rhoden, national chairman of the Awards campaign.

Elected Robert W. Coyne, COMPO's special counsel, to serve on the Council's triumvirate with Lichtman and Pinanski for an interim period, replacing Wilbur Snaper, who vacated the post after National Allied's decision to withdraw from the organization. This temporary move was taken pending a decision by the COMPO board on whether to continue the governing triumvirate or replace it with a duly elected president. No action could be taken on the question because of the lack of a board quorum.

Favored continuance of the COMPO advertising campaign in *Editor & Publisher*, with the ads to appear once a month instead of every two weeks as at present.

Voted to send a letter to Abram F. Myers, National Allied's board chairman and general counsel, asking him to spell out in detail the reasons for Allied's withdrawal from COMPO, as well as the reforms his organization would like to see made in the operation of COMPO before it will reconsider its decision against renewal of its membership.

Attending the meeting were approximately thirty representatives of the different associations that make up COMPO, and from their attitude it is apparent that they intend to continue support of COMPO with or without National Allied. But whether or not COMPO can continue to serve the industry as a whole effectively without Allied's participation remains to be seen. One difficulty that will have to be surmounted is the matter of adequate financing to

carry through an effective program. That the exhibitor dues collected thus far this year have not been too encouraging is evidenced by the fact that a "modified" budget was adopted at the meeting, cutting down the original funds allocated for expenditures between now and the end of the fiscal year, which expires on July 31, 1956.

As to the effectiveness of a new campaign for repeal of the remaining admission tax, this, too, is doubtful, for there may be a serious lack of cooperation from a great many exhibitors who are of the opinion that a tax campaign at this time would not be propitious and would not have the slightest chance of success, mainly because of the present plans of Congressional leaders to reduce personal income taxes.

Since it is generally conceded that both major political parties will make every effort to reduce personal income taxes above all else, particularly since 1956 is a Presidential election year, it can be anticipated that the loss of revenue will leave little room for reductions in any other forms of taxes, with the theatres in an extremely weak position, not only because the admission tax already has been cut in half for them, but also because other important industries have not yet received any excise tax relief. These are facts that cannot be ignored.

CINEMASCOPE'S "NEW LOOK" SET FOR NATIONWIDE DEMONSTRATIONS

Sequences from Rodgers & Hammerstein's "Carousel" and "The King and I," the first two productions photographed in the new 55mm. CinemaScope process, will be included in a special reel being prepared by 20th Century-Fox for demonstrations in more than 100 principal cities to commence around January 23.

Narrated by Darryl F. Zanuck, the company's production head, the subject introducing CinemaScope 55 and its important advances in film production and exhibition will be shown to more than 200,000 exhibitors, press representatives and other opinion makers during a period of between four to six weeks as the first segment of a world-wide program launching the process.

The running time of the reel will be close to one hour and it will differ from the one shown recently in New York, Los Angeles and Chicago in that high-light footage from "The King and I" will be presented for the first time. This multi-million-dollar filmization of the celebrated stage musical is now

(Continued on back page)

HARRISON'S REPORTS extends to its subscribers and readers Greetings of the Season

"Helen of Troy" with Rossana Podesta, Jack Sernas and Sir Cedric Hardwicke

(Warner Bros., Feb. 11; time, 118 min.)

Photographed in CinemaScope and WarnerColor, "Helen of Troy" is truly a colossal spectacle from the production point of view. The massiveness and opulence of the settings, the size of the huge cast, and the magnitude of the battles between the Greeks and the Trojans are indeed eye-filling. Visually exciting also are the individual duels, such as the fight between Paris and Ajax, and the battle to the death between Achilles and Hector; the siege and firing of Troy, engineered through means of the Trojan horse; and the bacchanalian orgies staged by both sides. Unfortunately, the breathtaking quality of the production values is not matched by the stilted story, which takes considerable dramatic license with the Homer version of the events leading up to the Trojan war, and which is at best only moderately interesting. The principal roles are played by Rossana Podesta, a beautiful Italian actress, as Helen, and Jack Sernas, a handsome and athletic Frenchman, as Paris. Both are unknown to American picture-goers and their names will mean nothing on the marquee, but their acting is competent. Their English-speaking voices, incidentally, have been dubbed, but the synchronization of their lip movements with the dialogue is so perfect that it cannot be noticed. Of the other members in the large cast, Sir Cedric Hardwicke, as the King of Troy, is best known. He and others interpret their roles with varying degrees of effectiveness, but most all are hampered by the stilted dialogue. On the basis of production values alone, this picture, which was filmed in Italy, is worth the price of admission, but whether it will be enough to draw patrons to the box-office remains to be seen.

Briefly, the story has Paris, son of the King of Troy, journeying to Sparta to negotiate a peace treaty between the Greeks and the Trojans. Washed overboard during a violent storm, Paris is cast adrift on a beach, where he is found by Helen, Queen of the Spartans, who keeps her identity from him. He falls in love with her, believing that she is a slave girl, and makes his way to the palace of her husband, King Menelaus (Niall MacGinnis), where he finds a conclave of Greek rulers, among whom are Agamemnon (Robert Douglas), Ulysses (Torin Thatcher) and Achilles (Stanley Baker). When his efforts to negotiate a peace treaty with them fails, Paris manages to escape from Sparta and, having discovered Helen's identity, persuades her to flee back to Troy with him, away from her brutal husband. The Greek rulers, interested only in plunder, use Helen's "abduction" as an excuse to declare war on Troy. The Greek armies arrive in a flotilla of one thousand ships and lay siege to the city but they are unsuccessful in their efforts to penetrate its massive walls. After years of fruitless battles, the Greeks, feigning defeat, pretend to withdraw their armies and leave an enormous wooden horse outside the gates of the city. The Trojans, celebrating their supposed victory, wheel the giant horse into the city and spend the night in wild revelry. When the city quiets down and the Trojan soldiers lie in a drunken stupor, Greek warriors, concealed in the horse, open the gates and allow the waiting Greek armies to swarm in. In the slaughter and pillage that follows, the city is put to the torch, Paris is killed and Helen is forcibly returned to Sparta by Menelaus.

It was directed by Robert Wise, from a screenplay by John Twist and Hugh Gray. No producer credit is given. There are no objectionable situations.

"The Prisoner" with Alec Guinness and Jack Hawkins

(Columbia, December; time, 91 min.)

This is a brilliant English-made drama. While the intelligence of its subject matter, dialogue and execution should assure profitable business in the key cities, particularly in art houses, the presence of Alec Guinness in the lead role and the fact that the story deals with the persecution of a Catholic Cardinal in a totalitarian country should arouse initial interest in many other situations. The story, however, is mainly one of conversation, dealing with the efforts of a state interrogator to psychologically break down a keen mind, and though it is excellently played the exhibitor should keep this in mind in determining its suitability for his patrons, many of whom may not derive full appreciation

of the philosophic subtleties contained in the dialogue. Although most of the film is set in a prison, Peter Glenville's expert direction holds one's interest constant without resorting to flashbacks or reaching for "arty" camera angles to distract from the somber locale. The performances of Guinness, as the Cardinal, and Jack Hawkins, as the interrogator, are superb:—

Guinness, a Cardinal in a totalitarian country, is a national hero, having led the resistance movement during the enemy occupation. Outspoken in the pulpit, he is considered by the new regime to be a threat to the State and is arrested for treason. Hawkins, a former friend in the resistance, is assigned to get a confession of guilt from him. No drugs or physical torture can be used since Guinness must confess in a public court before foreign correspondents. Through a series of interminable talks, Hawkins discovers the complete humility of his prisoner and turns this trait into a feeling of guilt on the part of Guinness. To repent for his imagined sins, Guinness "confesses" in court and then prepares to be executed. But the State frees him in order to avoid creating a martyr and to punish him for the rest of his life by returning him to the people he had disappointed. Hawkins, disgusted at how he had abused a brilliant mind, resigns, not knowing his future. Guinness leaves prison to be met by a silent crowd, which gives no indication of its feeling for him.

It was produced by Vivian A. Cox, and directed by Peter Glenville, from a screenplay by Bridget Boland, based on her own play.

Best suited for intellectual audiences.

"Cross Channel" with Wayne Morris

(Republic, Sept. 29; time, 60 min.)

A minor British-made program melodrama, best suited for the lower half of a mid-week double bill when nothing better is available. Centering around an adventurous American who operates a small charter boat service in Dover and who becomes unwittingly involved with a gang of jewel smugglers, the story, despite its occasional bursts of violent action, is so complicated that it barely holds one's interest. It is a case of too much plot, with the spectator becoming confused as to who is double-crossing whom. Wayne Morris is the only member of the cast who is known to American audiences, and his performance, like those of the supporting cast, is nothing to brag about. The same may be said for the direction:—

After engaging Morris to transport him to a waiting boat in the English Channel, Michael Golden hands him a package and asks him to deliver it to Patrick Allen, a friend. Morris not only finds Allen dead but also discovers that the package contained a fortune in smuggled jewels. Before he can report the matter to the police, he is confronted by Carl Jaffe and June Ashley, who accuse him of murdering Allen and, under threat of exposure, force him to deliver the jewels to a ship in mid-Channel in exchange for an envelope containing American currency. Out at sea, Morris suddenly finds himself faced by Allen, who emerges from the cabin and admits that his death had been faked. He starts a fight with Morris for the jewels, and during the battle Morris falls overboard. He is picked up by Arnold Marle, owner of a French fishing boat, who takes him to a French village, where he meets and falls in love with Yvonne Furneaux, Marle's daughter. In the complicated events that follow, Morris becomes involved in a series of intrigues with the different crooks, each of whom was seeking to double-cross his confederates in an effort to gain possession of the jewels. After a number of experiences in which he is shot at and barely escapes with his life, and in which several of the crooks meet violent death, Morris, aided by Peter Sinclair, his buddy, and Jean-Pierre Moreau, Yvonne's brother, establishes his innocence in the involvement and returns to France to marry Yvonne.

It was produced by William N. Boyle, and directed by R. G. Springsteen, from a screenplay by Rex Rienits.

Harmless for the family.

"The Indian Fighter" with Kirk Douglas, Elsa Martinelli and Walter Abel

(United Artists, December; time, 88 min.)

This frontier melodrama should go over well with those who enjoy fast action, hand-to-hand combats, battles with Indians and heroic deeds, for it has a plentiful quantity of these ingredients. Photographed in CinemaScope and De Luxe color, the story, though not unusual, holds one's interest throughout and offers considerable suspense and excitement. Kirk Douglas makes a virile and courageous hero as a frontiersman who endeavors to prevent an Indian uprising fomented by greedy whites who sought to get their hands on gold discovered by the Indians. The film introduced Elsa Martinelli, a sexy Italian actress, who is effective in the role of an Indian maiden who wins Douglas' heart. Their romantic scenes together are quite torrid. A novel touch to the proceedings is the manner in which the Indians attack a fort, using balls of fire and flaming wagons. The exterior backgrounds, enhanced by CinemaScope and the fine color photography, are a treat to the eye:—

When Indian resentment against unscrupulous whites who seek to learn the location of their gold mine reaches the stage of an uprising, Douglas makes his way to the camp of Eduard Franz, the Indian chief, and assures him that violations of his tribe's rights will be dealt with severely by Walter Abel, commander of Fort Laramie. The Chief agrees to come to the fort and sign a peace treaty, and invites Douglas to remain overnight. Douglas meets Elsa, the Chief's daughter, and both are strongly attracted to each other. During the night, Douglas helps the Indians to capture Walter Matthau who, together with Lon Chaney, his partner, plied a simple-minded Indian with whiskey in an effort to learn the location of the gold. Douglas takes Matthau in tow and, to prove to the chief that violations will not be tolerated, sees to it that Abel jails both Matthau and Chaney. Satisfied, the Chief signs the peace treaty. With the peace restored, Douglas is assigned to guide a wagon train to Oregon and takes along Matthau and Chaney to get them out of the territory. One night Douglas leaves the wagons to keep a romantic rendezvous with Elsa, and while he is gone Indians come to trade with the settlers. Matthau and Chaney get one of the Indians drunk and, after learning the location of the gold mine, kill several other Indians in a fight. As a result, Franz declares war and the settlers rush back to the protection of the fort. With the fort besieged by the Indians, Douglas slips out under cover of darkness, goes to Elsa and persuades her to lead him to the gold mine, where he comes upon Matthau and Chaney. He manages to capture Matthau in the fight that follows, but Chaney is killed. Douglas then delivers Matthau to Franz, whose braves kill the culprit when he tries to escape. His vengeance fulfilled, the Chief calls a halt to the warfare and gives his blessing to the marriage of Douglas and Elsa.

It was produced by William Schorr, and directed by Andre De Toth, from a screenplay by Frank Davis and Ben Hecht, based on a story by Ben Kadish.

Family.

"Ghost Town" with Kent Taylor, John Smith and Marian Carr

(United Artists, no rel. date set; time, 75 min.)

A moderately interesting program western that will barely get by as a supporting feature. The chief trouble with the picture is that it is practically all talk and no action, except for several small-scale attacks by Indians. This lack of movement and excitement, coupled with the fact that the story is somewhat inconsistent and confusing, causes the spectator to lose interest in the proceedings. The direction is routine and so is the acting, but the script does not give the players much of an opportunity to shine.

The story takes place in hostile Indian country and centers around a group of varied characters who take ref-

uge from the Indians in an abandoned town. These include John Smith, a former newspaperman, who, together with William "Bill" Phillips, his partner, had struck gold; Marian Carr, Smith's fiancée, who had traveled West to join him but who was interested mainly in his gold; Kent Taylor, a smooth but untrustworthy character who secretly sold guns to the Indians; Gilman Rankin, who preached the philosophy of brotherhood with the redskins; John Doucette, a cynical doctor, who is sickened by Rankin's beliefs; Joel Ashley, an Army sergeant, who lacked courage; Gary Murray, the sergeant's idealistic son; Serena Sande, a half-breed girl who sometimes served as a scout for the Army and who was hiding out in the town with an aged, peace-loving Cheyenne chief who was sought by his warring people as a traitor because of his efforts to negotiate peace treaties with the whites. The strain and stress of defending themselves against Indian attacks brings out the good and bad in the different characters, and after a few of them lose their lives, the survivors are saved by the aged chief, who gives himself up for torture by his own people. It ends with Smith switching his love to Serena, after discovering that Marian is unworthy.

It was produced by Toward W. Koch, and directed by Allen Miner, from a story and screenplay by Jameson Brewer.

Family.

"Secret Venture" with Kent Taylor

(Republic, November 10; time, 69 min.)

Indifferent program fare is offered in this British-made spy melodrama. Although it may serve its purpose as a supporting feature where audiences are not too concerned about story values or a lack of logic, most movie-goers probably will find it tiresome. The story, which has a visiting American in London becoming innocently involved in the kidnapping of a world-famed scientist by international spies, has no lack of melodramatic events of the cloak-and-dagger variety, but the plot on the whole fails to strike a realistic note and is, therefore, unconvincing. Kent Taylor, as the American hero of the piece, provides the only familiar name in the otherwise unknown all-British cast. The direction and performances are acceptable, considering the material:—

While flying to London for a holiday, Taylor, a professional strongman, meets Hugo Schuster, a famous scientist. They inadvertently switch briefcases when they arrive at the airport, and immediately thereafter the scientist is kidnapped by a gang of international crooks headed by Karel Stepanek. When the switch in briefcases is discovered, Kathleen Byron, a member of the gang, strikes up a friendship with Taylor and lures him to the gang's headquarters. There, Stepanek offers to pay handsomely for the briefcase, which contained the formula for a new type of jet fuel. Now aware of his unwitting involvement in the situation, Taylor escapes from the gang after a hectic fight and gets in touch with Scotland Yard. John Boxer, an inspector investigating the scientist's disappearance, enlists Taylor's aid and sends him to Paris to pretend to negotiate a deal for the formula with Frederick Valk, an espionage agent who had hired Stepanek to obtain the formula. From then on Taylor becomes involved in a series of chases and intrigues with different members of the gang and, in his zeal to save the scientist, he becomes suspicious of the movements of Jane Hylton, the scientist's secretary, and unknowingly interferes with her efforts to hand over faked formula papers to the crooks in order to gain her employer's release. After many complications, Taylor tracks the scientist to a barge in the London docks, where he finds the old man's life endangered by a fight between Valk and Stepanek. Risking his own life, Taylor rescues the scientist while the police, who arrive in the nick of time, capture the gang.

It was produced by William N. Boyle, and directed by R. G. Springsteen, from a screenplay by Paul Erickson.

Family.

before the cameras and will bow in the fall of 1956.

Sequences from the two forthcoming releases, considered among the most important attractions ever presented by 20th-Fox, have been selected to illustrate the marked advances in screen clarity, depth of focus, elimination of distortion and greater audience participation achieved by CinemaScope 55.

Every exhibitor who can possibly do so should make it his business to attend one of these demonstrations, for he will see the most magnificent form of motion picture photography yet devised.

"Diane" with Lana Turner, Pedro Armendariz, Roger Moore and Marisa Pavan
(MGM, January; time 110 min.)

Embellished with lavish production values, CinemaScope and fine Eastman color, this 16th Century romantic costume melodrama is a fairly good, if not outstanding, picture of its kind. It should appeal chiefly to the female picture-goers, however, not only because it is given more to talk than to action, but also because the story centers mainly around the conflict between two powerful women in the life of France's King Henry II, one being Catherine de Medici, his Queen, and the other the Countess Diane de Breze, his mistress. Lana Turner is sympathetic as Diane, and Marisa Pavan is effective as the heart-broken and embittered Catherine, who finds herself relegated to the background because of her husband's open relationship with Diane. Impressive performances are contributed by Pedro Armendariz, as King Francis I, and by Roger Moore as Prince Henry, his son, who later becomes Henry II. A tournament sequence involving jousting with lances provides a few exciting moments. The picture's running time is overlong and could stand some judicious cutting:—

When her husband (Torin Thatcher) is arrested on suspicion of plotting against King Francis, Diane visits the ruler to plead for his life. She succeeds in her mission, but in so doing is wrongly suspected of infidelity by her husband. He feels his suspicions are fully confirmed when the King sends for her to "pay her debt," which proves to be the assignment of teaching Henry, his second son, the graces that befit a prince. During the course of her tutoring, she and Henry fall deeply in love, but, because of political considerations, she is instrumental in urging that he marry Catherine de Medici, the Italian princess, so that his father would have the backing of the powerful House of Savoy against the Duke of Bourbon. In the course of events, King Francis is wounded mortally in a battle with Bourbon's forces, and the Dauphin (Ronald Green), his eldest son, becomes the new French ruler. But the Dauphin's reign is shortlived when he dies from poisoned wine, the result of a de Medici intrigue engineered by Gondi (Henry Daniell), who had been assigned by the Italian rulers to act as chief advisor to Catherine. Upon taking over the throne, Henry makes Diane his mistress and for the next seven years makes no secret of his relationship with her. Catherine, relegated to the background, despite her status as Queen, bides her time for the day of reckoning. Meanwhile she bears Henry three sons. Gondi finds opportunity for his greatest stroke of treachery when he manages to have Henry wounded fatally in a friendly jousting tournament. Catherine, truly in love with Henry, turns against Gondi who takes his own life to avoid punishment. With Henry gone, death seems certain

for Diane. But she faces Catherine's wrath unflinchingly and reminds her that everything she did was motivated by her loyalty to France and love for Henry. Catherine, relenting, decides to spare her life and banishes her from the court.

It was produced by Edwin H. Knopf, and directed by David Miller, from a screenplay by Christopher Isherwood, based on "Diane de Poitiers," by John Erskine.

Adult fare.

"The Littlest Outlaw" with Pedro Armendariz and Andres Velasquez

(Buena Vista, January; time, 75 min.)

Walt Disney has fashioned a simple but heart-warming story of a boy and his horse in this live-action feature, a pictorially beautiful production that has been photographed in Technicolor and shot entirely in some of the most picturesque rural regions of Mexico. Revolving around a 10-year-old stable boy who runs off with a thoroughbred horse that had been ordered destroyed by its owner, the story is a persuasive dramatic account of the strong attachment a youngster has for an animal and of the risks he takes to defend and protect it. The surprise of the picture is young Andres Velasquez, an appealing Mexican lad, who acts like a veteran and is completely natural before the cameras even though he has had little previous experience in films. In addition to its appealing dramatic quality, the story has some good touches of comedy and considerable suspense and excitement. The native color and backgrounds, and the folk manners of old Mexico, add much to the entertainment values:—

Andres, a stable boy, attends the mighty jumper, Conquistador, in the paddocks of Pedro Armendariz, a famed army general and sportsman. Mistreatment on the part of a savage trainer breaks the horse's courage and causes him to refuse to take a high jump at an international meet, much to the embarrassment of the general. When his little daughter is injured in an unsuccessful attempt to make Conquistador go over a high barrier, the general, in a blind rage, orders that the horse be shot forthwith. Andres, horrified by this order, steals the horse and runs away. A reward is offered for the capture of the lad and the animal and, in the course of his aimless flight, the youngster outfaces a pair of cutthroat bandits into whose lair he had blundered, and wins the protection of Joseph Calleia, a compassionate priest, who gives him and the horse sanctuary in a cathedral to prevent their capture. The boy and the horse are separated when the animal is frightened off by a wild bull. Aided by the priest, the lad traces the horse to a bull ring, to which it had been sold by a roving gypsy. They arrive at the arena just as Conquistador, who had unhorsed his rider, is attacked by a raging bull. Andres, heedless of his own safety, leaps into the ring and onto the back of the bewildered stallion, and in an incredible leap jumps the horse across a high barrier to safety, winning the thunderous applause of the astounded crowd. As a result of this feat, the general, who had been present in the arena, not only forgives the lad but permits him to keep Conquistador and to honorably resume his place in the stables.

It was produced by Larry Lansburgh, and directed by Roberto Gavaldon, from a screenplay by Bill Walsh, based on a story by Mr. Lansburgh.

Family.

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THE RKO SALE TO TV

The important news this week is that RKO Radio Pictures has sold its entire library of 740 features and 1,100 short subjects to the C. & C. Television Corporation, which is headed by Matthew J. Fox and which is a wholly-owned subsidiary of the C. & C. Super Corporation, a canned soft-drink company, of which Walter S. Mack is president and in which Matty Fox is the major stockholder.

The purchase price, according to reports, was \$15,200,000.

Under the reported terms of the deal, C. & C. Television acquired the world-wide television rights to all the features and shorts, except that General Teleradio, which owns RKO Radio Pictures, retains the TV showing rights in the six cities where it has stations. Acquired also by C. & C. Television are the foreign theatrical rights to all the pictures, as well as the world-wide 16 mm. rights. RKO, however, retains the theatrical rights for the United States and Canada.

RKO also reserves the right to withhold from C. & C. Television any of its pictures until after they have been in theatrical release domestically for three years, and for a five-year period abroad. In addition, RKO retains the basic rights to the negatives and stories and can remake any one of the 740 features at any time.

In view of the fact that relatively few pictures have been produced by RKO in the past three years, the great bulk of the 740 features should be available for TV showing immediately.

The oldest picture included in the package dates back to 1933, and the great majority were produced between 1935 and 1948. Included are such famed properties as "Citizen Kane," starring Orson Welles, "Gunga Din" with Cary Grant, "Abe Lincoln in Illinois" with Raymond Massey, "The Hunchback of Notre Dame" with Charles Laughton, "Crossfire" with Robert Mitchum, and "Bachelor Mother," "Chance in Heaven," "Fifth Avenue Girl," "Kitty Foyle," "Once Upon a Honeymoon," "Vivacious Lady," "Stage Door," "Lucky Partners" and "Having Wonderful Time"—all starring Ginger Rogers. Included also are eight musicals starring Miss Rogers and Fred Astaire, seven films starring Jane Russell, and seven starring John Wayne.

The sale of these 740 features for free TV showings is, of course, not welcome news to the exhibitors, for it is bound to hurt theatre attendance to a degree that is not yet known. Offsetting the harm that may result, however, is the fact that RKO intends to utilize the proceeds from the sale to reactivate an

ambitious production program, with the studio planning to produce a minimum of between 12 and 15 feature films in 1956. The company has already announced completed deals for story material, producers, directors and boxoffice stars. In addition to its own pictures, the company will distribute also a considerable number of independent productions.

It is to be hoped, therefore, that the one good that will come out of this deal insofar as exhibition is concerned is that RKO will once again become a major source of theatrical product.

Another possible benefit to exhibition from this deal is that it may stymie, for several years at least, the sale of any other major company's film library. The huge inventory sold by RKO undoubtedly will glut the TV film market for a long time, particularly because the profitable TV time available for film programs is decidedly limited, and in an overloaded market no film company will be in a strong bargaining position to demand or receive a worthwhile price for its backlog.

There are several angles about the RKO sale, however, that need clarification for the exhibitors so that they may know how to handle themselves in their future dealings with the company.

For example, it is reported that, under the terms of the transaction, no film made by RKO after July 24, 1955 will be available to C. & C. Television. Does this mean that "The Conqueror" and "Jet Pilot," which were produced prior to the cut-off date and which have not yet been put into theatrical release will be made available to C. & C. Television after three years of theatrical exhibition?

Another point that needs clarification concerns the fact that RKO has retained the theatrical rights to the 740 features in the United States and Canada, indicating that it may be planning to reissue some of the films to the theatres. If such is the case, will the company, in view of the fact that it has sold the television rights, be in a position to guarantee to the exhibitors that any film it reissues has not and will not be shown on television for a specific period of time?

Still another important point that should be clarified concerns the acquisition by C. & C. Television of the 16 mm. rights to all the films throughout the world, including the United States. In this case, too, will RKO be in a position to guarantee to the exhibitors that any film it offers them for license will have proper and adequate clearances over 16 mm. versions shown through such outlets as roadshowmen, hotels,

(continued on back page)

**"Paris Follies of 1956" with Forrest Tucker,
Margaret Whiting, Dick Wesson
and Martha Hyer**

(Allied Artists, Nov. 27; time, 73 min.)

Photographed in DeLuxe color at Frank Sennes' famed Moulin Rouge Restaurant in Hollywood, "Paris Follies of 1956" offers the viewer a good idea of the elaborate floor show that is staged in that night-club, replete with beautiful girls whose shapely bodies are pleasing to the eye. With energetic exploitation it should serve as a sturdy supporting feature in double-billing situations, even though it has all the earmarks of a "quickie" production, and the backstage story, direction and acting leave much to be desired. Fortunately, the music and the different production numbers succeed in holding the spectator's attention fairly well throughout the action. The settings, enhanced by the good color photography, are beautiful:—

Excitement and anxiety prevail in the afternoon of the day that Forrest Tucker's lavish theatre-restaurant is to open. But fear enters Tucker's heart when he learns that Lloyd Corrigan, the "angel," who was to pay all the bills and was signing his name to them, is a slightly demented person without a nickel to his name. Sharing these feelings are Margaret Whiting, the star of the show; Martha Hyer, the scenic designer, with whom Tucker is in love; Dick Wesson, Tucker's actor-pal; and Barbara Whiting, a stage-struck cigarette-girl, who is Margaret's sister. Just before her big number is to go on, Margaret learns that Tucker is in love with Martha instead of her. In a fit of anger and jealousy, she refuses to go on, and Tucker, desperate, drafts Barbara to take her sister's place. Barbara tries but her stage fright prevents her from mounting the steps to the stage. Margaret, unwilling to see the show bust, quickly resumes her rightful place on the stage. The show proves to be a hit, thus assuring Tucker that all debts will be paid.

Bernard Tabakin produced it, and Leslie Goodwins directed it, from a story and screenplay by Milton Lazurus.

Family entertainment.

**"Sudden Danger" with Bill Elliott,
Tom Drake and Beverly Garland**

(Allied Artists, Dec. 18; time, 65 min.)

Intelligent direction has made this rather weak story into a good program entertainment for the double-bill market. Centering around a blind man who is suspected of killing his mother, the action, thanks to Hubert Cornfield's skillful directorial work, grips one's interest from the opening to the closing scenes. As an investigator from the sheriff's office, Bill Elliott goes through his paces in his usual competent manner, and one is strongly sympathetic with his efforts to establish the innocence of the chief character, Tom Drake, who helps him to uncover the real culprit. The acting of the entire cast is good. The photography is first-rate:—

Bill Elliott, a detective in the sheriff's office, suspects murder instead of suicide when the body of the mother of blind Tom Drake is found in her bedroom. Elliott suspects Drake as the murderer, particularly after hearing from Minerva Urecal, the landlady, that she had heard mother and son quarrelling vio-

lently. Using the insurance money that his mother has left him, Drake undergoes a successful eye operation but keeps this fact secret from all but his doctor. His motive was to continue feigning blindness to enable him to find the real culprit and thus clear himself of suspicion. He suspects Dayton Lummis, his mother's business partner. When Pierre Watkin, Lummis' attorney, is found murdered, both Elliott and Drake renew their respective efforts to find the murderer. Their work is rewarded when they find out that Lummis had been having an affair with Helene Stanton, a model. Drake is able to obtain from her evidence that proves Lummis to be a double killer. Elliott and his men then step in and make the arrest.

Ben Schwalb produced it, and Hubert Cornfield directed it, from a story by Daniel B. Ullman, who collaborated on the screenplay with Elwood Ullman.

Adult fare.

**"Hell on Frisco Bay" with Alan Ladd,
Edward G. Robinson and Joanne Dru**

(Warner Bros., Jan. 28; time, 98 min.)

With Alan Ladd given ample opportunity to use his fists as a courageous ex-cop seeking vengeance, and with Edward G. Robinson cast in the familiar role of a scowling, sadistic racketeer, this gangster-type melodrama about crime on the San Francisco waterfront should get by fairly well with the general run of audiences, despite its shortcomings. The picture's weakness lies in the story which, aside from following a familiar formula, is somewhat illogical and inconsistent, but indiscriminating movie-goers probably will overlook these faults, for the action is fast-moving and has plenty of excitement and suspense. Moreover, both Ladd and Robinson are cast in the type of roles their fans like to see them portray. On the credit side also are the actual San Francisco backgrounds, which are enhanced considerably by the CinemaScope and WarnerColor photography. Paul Stewart, as a professional killer; Fay Wray, as Stewart's ex-movie star girl-friend; and Joanne Dru, as Ladd's estranged wife, are competent in supporting roles. The direction is no more than adequate:—

Released from San Quentin after being framed on a manslaughter charge, Ladd, a former policeman, determines to find the real murderer and to wreak vengeance on the man who railroaded him to jail. He accepts the help and friendship of William Demarest, a police lieutenant, but refuses to forgive Joanne Dru, his wife, for having briefly loved another man during his long prison term. Setting out on his campaign to clear himself, Ladd soon establishes that Robinson, a ruthless racketeer, controls the waterfront, aided by Perry Lopez, his nephew; Paul Stewart, a professional killer he had saved from the electric chair; and Stanley Adams, a strong-arm character. In the events that follow, Ladd thrashes Adams, who attempts to rough him up, and he rejects an offer from Peter Hanson, a crooked detective, to join up with Robinson's gang. Meanwhile Nestor Paiva, an elderly fisherman who could have been helpful to Ladd, is murdered by Robinson's goons. Ladd manages to corner Robinson's nephew in a night-club and, after knocking him around a bit, obtains from him a valuable lead concerning the whereabouts of an important witness. Robinson, now concerned, sends for Ladd and offers him a top post in his organization, but Ladd

scorns the proposition. Learning that his nephew had talked to Ladd, Robinson orders Stewart to kill him. While Stewart reluctantly attends to that chore, Robinson makes an unsuccessful pass at Fay Wray, Stewart's girl-friend, and pushes her around for rejecting his advances. Stewart, fed up with being browbeaten, demands that Robinson make him his full partner lest he reveal his part in the nephew's murder. Robinson pretends to agree and immediately arranges with Hanson, his hireling, to kill Stewart while resisting arrest. Fay, learning of this scheme, goes to Ladd for help, offering in turn to give sworn testimony that would establish his innocence and prove Robinson's guilt. Aware that his crimes had caught up with him, Robinson prepares to make a getaway in his motor speedboat. Stewart tries to stop him, only to be shot dead by the fleeing gangster. Ladd manages to board the boat just as it speeds away and engages Robinson in a fierce battle while the boat careens wildly about San Francisco Bay. He finally subdues Robinson and turns him over to the police. It all ends with Ladd and Joanne reconciling so that they may begin a new life together.

It is a Jaguar production, directed by Frank Tuttle from a screen play by Sydney Boehm and Martin Rakin, based on the novel by William P. McGivern, as serialized in *Collier's* magazine.

Adult fare.

SOME COMMON SENSE ABOUT THE PRODUCT SHORTAGE

A current issue of "Theatre Facts," the service bulletin of the Allied Theatre Owners of Indiana, had this to say under the above heading:

"All the recent trade papers published a letter from Myron Blank, president of TOA, expressing his views on several industry problems. His first concern is the shortage of product and with very little reasoning to substantiate it, he blames the condition on the Consent Decree. 'Prior to the decrees, the large producing companies also owned theatres and they would not allow the market to become so short.' Perhaps some exhibitors seriously believe that divorcement is a contributing cause to the shortage, but we are sure that most statements such as Mr. Blank's have a purely propaganda purpose to put the onus of the shortage on Allied for the negotiation of the decrees. Repeated over and over again it is hoped that exhibitors will accept without reasoning that it is a self-evident truth that Allied is responsible for the shortage.

"An unbiased questioning for the reason of the product shortage should lead to the answer that it is the result of the great change in the entertainment market brought about by TV. Like any other manufacturer, the film maker cannot grind out product in complete disregard of what the ultimate consumer will buy. Since television, the public just will not buy a lot of the kind of merchandise that formerly constituted a product supply in quantity. The proof is in the pattern of your own boxoffice. At one time you could expect 40% of your audience to be regulars but now if you are lucky, half that number are steady customers. Then your day to day and week to week did not vary so far from a norm. Now you may experience some peak grosses but at the same time you have deeper valleys than ever in your business graph.

Who, and for what good reason, will continue to make product that is likely to be represented by one of those valleys — even though a few years ago the same kind of picture would have been marketable and profitable. Secondly, is it reasonable to believe that the few hundred theatres owned by producers, important though they might be, controlled the supply for the world market of over 75,000 theatres? As long as it was saleable, wouldn't you continue to produce merchandise for 75,000 outlets even though you had lost 86 (RKO) of your own 'stores.' Third, why are Republic, Allied Artists, Columbia and Universal producing about 33 fewer pictures than a few years back? These companies never owned any theatres from which they are now divorced. Fourth, to what extent are the former affiliates really divorced? Look over the names of the heads of these circuits — the same men and their kin who were top executives in the original company. Do they seem like men who no longer have 'a voice in seeing that there were adequate pictures on the market' and whom Mr. Blank says were once heard? Last, the picture that by intent or misfortune becomes a 'program' picture is harder to sell today than ever.

"To say like Mr. Blank that 'the shortage of pictures . . . without question has come about because of the consent decree' may be a less disturbing answer and one that does not place a demand on an exhibitor to seek solutions. But we think that the exhibitor who recognizes that the shortage is one phase of an entirely new set of market conditions will be the one more likely to adjust his operation for a prosperous future."

A SOUND WARNING

Taking his cue from the current inspections carried on by the New York City Fire Department, Bob Wile, alert executive secretary of the Independent Theatre Owners of Ohio, had these words of caution for his members in his latest bulletin:

"While it bears no immediate application to theatres in this state, the drive by the Fire Marshal of New York to clean up regulations of the fire regulation code, prompts us to call your attention to the necessity of observing the regulations in your own community. Fire Marshals, like theatre owners, have conventions and exchange information and what has been done in New York might spread to other states and cities.

"In New York, 17 theatres, in one small area, including some operated by large circuits, were found to have violations. For your information, here are some of them: oil cans in film storage room; fire extinguishers not refilled periodically, washed and tagged; cans and cartons in hall outside booth; loose flammable materials backstage; pressure gauge on fire pump not properly adjusted; empty paint cans in storage room; paints or varnishes not placed on metal shelves; Christmas decorations in lobby deemed fire hazard; metal required for storage of kapok; sprinkler heads corroded; rubbish in an alley used as emergency exit; rags in a paint locker; open oil cans in boiler room; combustible seats backstage and beneath stage; good housekeeping required in cellar.

"At the year's end is a good time to check up on all these items and others which might attract attention. No publicity could be quite as bad as that from having been cited by the fire marshal as an unsafe place."

clubs, merchant free shows, schools, churches, charitable organizations, etc.?

Pending clarification of these points, exhibitors are cautioned to demand that RKO include in its license contracts the necessary guarantees. Such precaution should save you the embarrassment of booking a picture for which you will charge an admission price but which may possibly be seen on television or in a 16 mm. outlet free of charge, either while you are playing the picture or shortly after you have played it.

* * *

While on the subject of RKO, it is indeed gratifying to note that the company this week set specific release dates for 10 new features and 3 specially-selected reissues during the first four months of 1956. The complete release schedule follows:

Jan. 11. "Glory," a comedy-drama in Superscope and Technicolor, starring Margaret O'Brien, Walter Brennan and Charlotte Greenwood.

Jan. 18. "Postmark for Danger," a mystery melodrama, starring Terry Moore and Robert Beatty.

Jan. 25. "Cash on Delivery," a comedy, starring Shelley Winters, Peggy Cummins and John Gregson.

Feb. 8. "Slightly Scarlet," a romantic melodrama in Superscope and Technicolor, starring John Payne, Rhonda Fleming and Arlene Dahl.

Feb. 15. "The Brain Machine," a suspense melodrama, starring Patrick Barr, Elizabeth Allan and Maxwell Reed.

Feb. 22. Pre-release of "The Conqueror," a spectacle drama in CinemaScope and Technicolor, starring John Wayne, Susan Hayward and Pedro Armendariz.

March 7. Re-release of David O. Selznick's "Rebecca," a suspense romance starring Sir Laurence Olivier, Joan Fontaine, Judith Anderson and George Sanders.

March 14. "The Bold and the Brave," a romantic drama in Superscope, starring Wendell Corey, Mickey Rooney, Don Taylor and Nicole Maurey.

March 21. Re-release of "One Minute to Zero," action drama starring Robert Mitchum and Ann Blyth.

March 28. General release of "The Conqueror."

April 4. "Great Day in the Morning," a Civil War drama in Superscope and Technicolor, starring Virginia Mayo, Robert Stack, Ruth Roman and Alex Nicol.

April 11. "The Way Out," an action melodrama starring Mona Freeman and Gene Nelson.

April 18. Re-release of "The Big Sky," an outdoor adventure melodrama starring Kirk Douglas, Dewey Martin and Elizabeth Threalt.

April 25. "While the City Sleeps," a suspense melodrama starring Dana Andrews, Rhonda Fleming, Ida Lupino, George Sanders, Thomas Mitchell, Sally Forrest and Vincent Price.

This full and diversified release schedule for January through April should help considerably to alleviate the product shortage, and it is to be hoped that the company will maintain a flow of product in equal numbers in the months that follow. To do so, however, RKO will require strong exhibitor support. And the only support that counts is in the form of playdates!

TAX CAMPAIGN OPPOSED

This paper's opinion that there may be a serious lack of cooperation from a great many exhibitors who are of the opinion that a tax campaign at this time would not be propitious and would not have the slightest chance of success, is borne out by the following comments of Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, who had this to say to his membership in his December 26 bulletin:

"COMPO's decision to undertake a Federal tax campaign despite advice from every leader in Congress that the time is not propitious, can in our opinion lead only to failure. Its prime purpose, it would seem, is to perpetuate COMPO and keep its staff in existence despite the lack of something better to do. There are those who say, 'Nothing ventured, nothing gained,' but it must be remembered that we might do ourselves more harm than good by coming to Congress now, getting turned down and then coming again in 1957, when the time might be right but with Congress remembering that we had just been turned down and having the 'Here we go again' point of view.

"Statements in the trade press indicate that it is COMPO's feeling that a tax campaign at this time will 'not cost as much.' Obviously it will cost something and we can only say that no exhibitor should put money down a clogged drain.

"If in 1957, it seems reasonable that we can get the tax removed, or perhaps have the exemption raised, even those exhibitors who are now charging only 50c and are therefore exempt would be willing to participate because it would allow them to raise prices.

"Some of our members have reported to us that they have talked with their own Congressmen about this matter and have been advised that this year is NOT the time to seek relief. Whatever is done in the way of tax reduction this year will be with a view to getting votes. We live in a Democracy where public office holders only remain as long as they keep on getting votes. Next year is a general election year with the Presidency, the entire House of Representatives and one-third of the Senate at stake. Those who are running are going to apply tax relief where it will get the most votes.

"One member of Congress in this state, Rep. Thomas Jenkins, a member of the House Ways and Means Committee, has indicated that he thinks this is not the year. In the face of that, we would be foolish to try to obtain his vote.

"The Speaker of the House of Representatives, Sam Rayburn, comes from Bonham, Texas, home town of Col. Cole, who did more than any other individual to accomplish the tax reduction of 1954. He, too, has advised Col. Cole that 1956 is not the year but that perhaps in 1957, it might be accomplished."

LEGION FAILS TO BACK THE CODE

In spite of the fact that "The Man With the Golden Arm" was denied a Code seal by the Motion Picture Association, the Catholic Legion of Decency has given the picture a "B" rating, which means that it is morally objectionable in part for all. This is the first time that the Legion has failed to give a "C" or condemned rating to a picture that has been denied the seal. The picture, incidentally, is doing record-breaking business in its opening engagements in New York and Los Angeles.

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